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TEST EXAMINATION  
QUESTIONS AND ANSWERS

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## PREFACE

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THIS book has been published with the double object—first, of furnishing a complete and authorised edition of the Test Examination Questions appended to “Hints on the Study of English,” and their answers, in place of several editions, containing many incorrect answers, that have been published without the authority of the authors, and, secondly, of showing Entrance Students how questions in English should be answered in the examination

Fifty new questions, with their answers, have been added to supplement the earlier ones, so as to leave, as far as possible, no ground uncovered

The bracketed figures in the text refer to the sections of the “Hints”





5 Q 'Their own pedlar principle of *turning a penny*.'—  
*Adams* Explain this idiomatic use of the verb *turn*.  
 Mention any other idiomatic uses of the same verb,  
 and endeavour to trace them up to its original signi-  
 fication

A To *turn* means originally 'to cause to revolve,' hence 'to trans-  
 fer,' 'to exchange,' hence 'to turn a penny' means 'to obtain a penny  
 in exchange for goods in the course of business,' hence 'to make  
 profit to the extent of a penny, to gain a penny' Cf 'to turn one's  
 money'

Other idiomatic uses of *turn* —

(1) 'To *turn* a thing to good account' from the original meaning  
 of *turn*, 'to cause to revolve,' comes the meaning of 'to exchange,'  
 hence 'to divert from one state to another,' hence, as in the above  
 phrase, 'to employ, to use'

(2) 'To *turn* Greek into English' from the meaning of 'exchange'  
 comes that of 'translate,' as in the above phrase

(3) 'To *turn* one's hand to anything' from the original meaning  
 comes that of 'divert,' as in (1), hence, as here, that of 'employ  
 easily in various ways'

(4) 'To *turn* the scale' from the meaning of 'cause to revolve'  
 comes that of 'cause to change the position,' hence, 'cause to sink,'  
 as a weight does to a scale The phrase is often used metaphorically  
 to mean 'to give superiority or success'

(5) 'To be the *turning* point' from the meaning 'change the  
 position' comes that of 'alter the condition,' hence, 'the turning  
 point' means the point at which a decisive change or reaction takes  
 place The idea probably arises from the old custom in chariot races  
 of having a post round which the racers had to guide their horses so  
 as to run back to the starting place where the race both began and  
 ended [438]

6. Q 'A house *to let*,' 'razors made *to sell*' Are  
 these expressions correct English? If so, how would  
 you defend them? In the phrase '*drinking* water,'  
 parse *drinking*

A The expressions are correct English, *to let* and *to sell* are  
 instances of the Gerundial Infinitive, used here to express the purpose  
 Thus *to let* means 'for letting,' *to sell* means 'for selling' [252]

*Drinking* is a verbal noun, transitive, used as an adjective qualifying the noun water [495, (11)] Just as *tea cup* means a cup for tea, so *drinking water* means water for drinking

7 Q Show by examples the difference between the synonyms —

(1) *Desert, leave, relinquish, forsake, abandon*

(2) *Rage, vexation, anger*

(3) *Innocent, innocuous*

A (1) The selfish man *deserted* his wife and family in their distress. He *left* the town soon after entering it. You must *relinquish* all claim to the property. Flatterers are apt to *forsake* us in adversity. He *abandoned* all hope of recovery [87, (20)]

(2) His furious *rage* made him inarticulate. I cannot help showing some *vexation* at this failure. He tried to keep his just *anger* within bounds.

(3) The *innocent* heart fears nothing. This is an *innocuous* drug [86]

8 Q Define an *Adverb*, a *Preposition*, a *Conjunction*, and give the derivation of the words. Form a sentence containing each of the above, and underline them.

A An *Adverb* is a word which modifies (a) a Verb, (b) an Adjective, or (c) another Adverb [284]

A *Preposition* is a word placed before a noun or a pronoun to point out its relation to some other thing [302]

A *Conjunction* is a word used to join together sentences and single words [311]

‘It is *quite* (adv) true that I saw the coin placed *on* (prep) the table *and* (conj) then taken off’

9. Q Show, with examples, the difference between (1) *Cognate*, *Derived* and *Naturalised* words, (2) *Simple* and *Compound* words

A (1) *Cognate* words are those that are *related by birth* to one another, being found in different forms in several languages belonging to one great family. Thus the Skt *sīd* amī, the L *sed*-eo, and the E *sit* are cognate words, being found in these different forms in languages

belonging to the Aryan family. Other examples are Skt *pitrī*, *divī*, Beng *pitar*, *dī*, Pers *pādī*, *dō*, Lat *pater*, *duo*, E *father*, *two* [29, 1]

*Derived* words are those that are formed, with a change of shape, in one language from words previously existing in other languages. Thus the E *ransom* (F *rançon*) and *redemption* are both derived from L *redemptionem*. Other examples are E *audience* derived from L *audire*, E *chronology*, from Gk *chronologia*, which is formed from Gk *chronos*, time, *logos*, discourse [30]

*Naturalised* words are those that are taken over without change of shape from one language into another. Thus the E *raja* is taken over from the Sanskrit without change of shape. Other examples are *altai*, *bazaar*, *canto*, *armada*, *defût*, *meerscham*, naturalised in English, and *box*, *member*, *tram*, naturalised in Bengali [30, 27]

(2) *Simple* words are those that cannot be divided into two (or more) separate words, being complete in themselves, as *word*, *are*, *those*

*Compound* words are those that are formed by joining two (or more) separate words together and treating them, when thus joined, as a single word with a separate meaning of its own, as *lamp oil*, and *ship man* [63]

10. Q Write down—(a) the Diminutive of *duck*, *stream*, *hill*, *animal*, *dear*. (b) The plural of *leaf*, *goose*, *son-in-law*, *radius*, *church*, *madam*. (c) The feminine of *beau*, *stag*, *hero*, *poet*, *emperor*, *actor*. (d) The preterite and past participle of *sing*, *forget*, *drive*, *shake*, *swim*, *steal*, *tread*, *win*, *weave*, *swell*

	WORD	DIM	WORD	DIM
A	(a) <i>Duck</i>	duckling	<i>Hill</i>	hillock
	<i>Stream</i>	streamlet	<i>Animal</i>	animalcule
	<i>Dear</i>	darling		[57, 49]
	SING	PLUR	SING	PLUR
	(b) <i>Leaf</i>	leaves	<i>Radius</i>	radii
	<i>Goose</i>	geese	<i>Church</i>	churches
	<i>Son-in-law</i>	sons-in-law	<i>Madam</i>	mesdames

	MASC	FEM	MASC	FEM
(c)	<i>Bean</i>	belle	<i>Poet</i>	poetess
	<i>Stag</i>	hind	<i>Emperor</i>	empress
	<i>Hero</i>	herome	<i>Actor</i>	actress
[125—129]				

	PRES	PRET	PAST PART
(d)	<i>Sing</i>	sang	sung
	<i>Forget</i>	forgot	forgotten
	<i>Drive</i>	drove	driven
	<i>Shake</i>	shook	shaken
	<i>Swim</i>	swam	swam
	<i>Steal</i>	stole	stolen
	<i>Tread</i>	trod	trodden
	<i>Win</i>	won	won
	<i>Weave</i>	wove	woven
	<i>Swell</i>	swelled	swelled, swollen
[264]			

**11 Q** From what languages are the following words taken —*potato*, *depôt*, *gong*, *umbrella*, *barricade*, *bowsprit*, *howdah*, *muslin*? By what name may this class of words be called?

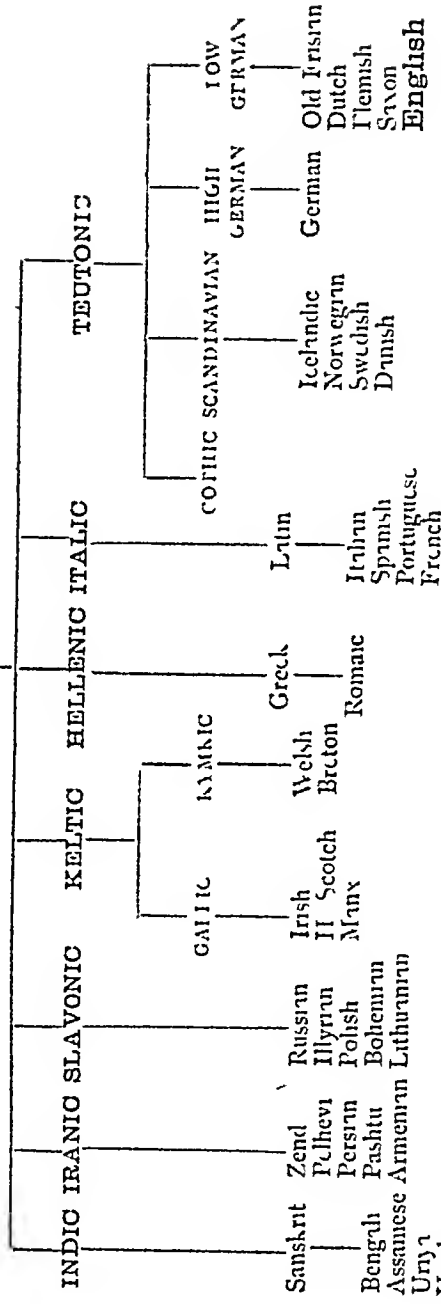
**A** *Potato*—Spanish *Barricade*—French *Depôt*—French *Bowsprit*—Scandinavian *Gong*—Malay *Howdah*—Arabic *Umbrella*—Italian *Muslin*—Syriac [27]

These words are all *naturalised* words in English, being taken over without change of form from the other languages [30]

**12 Q** Draw up a genealogical table illustrating the descent of the different stocks of language of the Aryan family, and showing their various branches

**A** See the following page

# ARYAN OR INDO-EUROPEAN FAMILY OF LANGUAGES.



•  
Sanskrit  
Bengali  
Assamese  
Urdu  
Hindi  
Urdu  
Marathi  
Gujarati  
Pali  
Sinhalese

13. Q. Write down the comparative and superlative of *good, truthful, ill, bitter, gay, modest, useful, patient, frugal, red, rough, late, bad, far, nigh*

Pos	Comp	Sup
Good	<i>better</i>	<i>best</i>
Truthful	<i>more truthful</i>	<i>most truthful</i>
<u>Ill</u>	<i>worse</i>	<i>worst</i>
Bitter	<i>bitterer</i>	<i>bitterest</i>
Gay	<i>gay<sup>er</sup></i>	<i>gay<sup>est</sup></i>
Modest	<i>more modest</i>	<i>most modest</i>
Useful	<i>more useful</i>	<i>most useful</i>
Patient	<i>more patient</i>	<i>most patient</i>
Frugal	<i>more frugal</i>	<i>most frugal</i>
Red	<i>redder</i>	<i>reddest</i>
Rough	<i>rougher</i>	<i>roughest</i>
Late	<i>later, latter</i>	<i>latest, last</i>
<u>Bad</u>	<i>worse</i>	<i>worst</i>
Far	<i>farther</i>	<i>farthest</i>
<u>Nigh</u>	<i>nigh<sup>er</sup></i>	<i>nigh<sup>est</sup></i>

[162—170]

14. Q. Define *accent*. Distinguish the different meanings of the following words according to their accent *record, convert, rebel, invalid, conjure, incense, supine*. Show the influence of accent upon the following words by deriving them — *bishop, story, dropsy, palsy, proxy, comrade*. How does *accent* differ from *emphasis*?

A. *Record* (noun) written account, *re<sup>c</sup>ord* (verb) to write an account of. *Con<sup>vert</sup>* (noun) one who has changed, *con<sup>vert</sup>* (verb) to change. *Re<sup>bel</sup>* (noun) a revolter, *re<sup>bel</sup>* (verb) to revolt. *In<sup>valid</sup>* (noun) a sick person, *in<sup>val</sup>id* (adj.) of no force. *Con<sup>jure</sup>* (verb) to juggle, *con<sup>ju</sup>re* (verb) to implore. *In<sup>cense</sup>* (noun) perfume exhaled by fire, *in<sup>cense</sup>* (verb) to enrage. *Si<sup>p</sup>ine* (noun) part of a verb, *si<sup>p</sup>ine* (adj.) flat on the back [111, 113]

*Bishop* — Gk. e piskop os, O. E. biscop. *Story* — L. hi storia, Fr. e stoire. *Dropsy* — Gk. hu dropisis, O. E. y dropsie. *Palsy* — Gk. paralusis, Fr. paralysie, O. E. palesy. *Proxy* — L. procuratio, E. M. procuracy. *Comrade* — Sp. camarada, Fr. camerade (N. B.

All the words have retained accented syllables and let unaccented syllables drop away )

*Accent* is the stress laid upon a *syllable* in pronouncing a *word*, as *commendation*, *recommend*, *emphasis* is the stress laid upon a *word* in pronouncing a sentence, as 'I come to *bury* Cæsar, not to *praise* him' [110]

**15 Q.** Give the derivation of the following words, and illustrate their meaning by short sentences *absolve*, *biped*, *depose*, *concurrence*, *cycle*, *gladiator*, *latent*, *sequence*, *resurrection*, *phonography*, *renegade*, *technical*, *obsolete*, *sterling*, *inadvertent*

**A** *Absolve* —L *ab*, from, and *solveo*, set free, as, 'The man was absolved from his promise'

*Biped* —L *bi*-, double, and *ped em*, a foot, as, 'Quadrupeds have twice as many feet as bipeds'

*Depose* —L *de*-, down, and *pono, posit um*, place, as, 'The king was deposed from the throne'

*Concurrence* —L *con*, together, and *curro*, run, hence 'agreement', as, 'They expressed their concurrence with the views of the chairman'

*Cycle* —Gk *kuklos*, a circle, as, 'The cycle of the seasons is regular'

*Gladiator* —L *gladius*, a sword, *gladiator*, a professional swordsman, as, 'The gladiator perished in the arena'

*Latent* —L *lateo, latent em*, be hidden, as, 'There was a strange meaning latent in his words'

*Sequence* —L *sequor, sequent em* follow, as, 'The natural sequence of events is this'

*Resurrection* —L *re*, again, and *surgo, surrect-um*, rise, as, 'The Resurrection of Christ is believed in by all Christians'

*Phonography* —Gk *phoné*, sound, and *grapho*, write, as, 'Phonography is the art of writing sounds by a machine'

*Renegade* —L *re*, back, *nego*, deny, as, 'A renegade originally meant one who denied his own religion, hence, a deserter'

*Technical* —Gk *techné*, art, science, as, 'Technical education is what India needs'

*Obsolete* —L *obs*-, against, out, and *olet-um*, grown, as, 'This book is full of obsolete words'

*Sterling* —O E *Easterling*, an inhabitant of the East, a North German, from O E *eastan*, from the East, and double suffix *ling*



[ 75 ] The North Germans were great merchants and gave their name to genuine gold, as, '£1 sterling is equivalent to more than Rs 14.'

*Inadvertent* —L *in*, not, *ad*, towards, and *verto*, turn, 'not turning the mind towards,' hence, 'careless,' as, 'The remark I made was quite inadvertent'

16. Q. What are *co-ordinative*, what *subordinative*, Conjunctions? Write down a sentence illustrative of each  
Give all the uses of *or* with examples

✓ A *Co ordinative* conjunctions unite independent clauses as, 'I will go, *but* you must stay' *Subordinative* conjunctions unite a dependent clause to a principal sentence as, 'I shall not go out *if* it rains' [312 (1), (2)]

*Or* has four uses —(1) alternative, as, 'You *or* I must be wrong' (2) it joins objects without any alternative force (= and), as 'Such virtues as charity *or* justice *or* economy are commendable' 3 it introduces a mere alternative name or description (= that is), as, 'Etiquette, *or* What to do and How to do it' (4) it is used for otherwise', as, 'Do not vex me, *or* I shall punish you' [316]

17 Q Write three letters—

- (1) To a friend, describing the premises, studies, and games of your school or college
- (2) To the head of a department asking for a situation
- (3) To the head-master of your school, asking for leave of absence in consequence of illness

A. (1)

10, KABULI STREET,  
CALCUTTA, January 12th, 1889

MY DEAR RAMCHANDRA,

I reached Calcutta yesterday and attended the Hindu School this morning. It is a fine building with spacious class rooms and verandahs, but the compound is not very large. It is, however, big enough for the boys to play cricket there sometimes, though the ball often rolls into the street. Football, they tell me, is played occasionally, but I should think there is hardly room enough for that.

Opposite our school is a large tank, and close by stand the Hare School and the Presidency College. I am in the Entrance Class, and am studying the "Book of Golden Deeds" for the next examination in English. We also have pieces of Bengali set us for translation into English, and I find it very difficult to turn the Bengali idioms into the equivalent English ones. History too is a dry subject, but I enjoy my lessons in arithmetic. Now I must say goodbye.

Yours sincerely,

MANI MOHUN GHOSH

9, RAMPOOKUR STREET,  
BURRISAL, 5th May 1889

(2)

TO

THE DIRECTOR OF PUBLIC INSTRUCTION, BENGAL.

SIR,

I have the honour to lay before you the following application for your favourable consideration.

I have passed the Entrance, the F A, and the B A Examinations of the Calcutta University with credit, as the accompanying testimonials will show.

*Proven*

I have since been employed as Third Teacher in the Burrisal Zillah School, and have performed my duties to the satisfaction of my superiors, whose certificates to my efficiency are annexed. My age is 26 years.

I am now desirous of procuring an appointment as Sub Inspector of Schools in one of the Circles under your administration, for which my superiors consider me both educationally and physically fitted, as is shown by their testimonials.

May I, therefore, humbly request that you will kindly use your influence to enable me to obtain such an appointment, the duties of which I shall do my best to perform with attention and diligence.

I have the honor to be,

Sir,

Your most obedient servant,

KEDAR NATH BASU.

(3)

TO THE HEADMASTER

SIR,

I beg to request the favour of three days' leave of absence from school, as I am suffering from a bad attack of fever, which confines me to the house.

20, SURNA STREET,  
November 12th, 1889 }

Yours obediently,  
UMESH CHANDRA GHOSH

18. Q 'There they (*i.e.*, wild beasts) are free  
And howl and roar *as likes them*'—*Cowper*

Explain clearly the construction of the clause in italics, also of the expressions, *methinks*, *me seems*, *me lists*, *please God*

A. 'As likes them' = *as it likes* (*i.e.*, it pleases) *them* 'Likes' is impersonal, and 'them' is in the case of the indirect object *methinks* (= it appears to me), *me seems* (= it seems to me), *me lists* (= it lists or pleases me), *please God* (= if it please God) are all similar impersonal forms [283]

- 19 Q What two ways are there in English of expressing the Possessive Case? What is the distinction observed in their usage? Write down the Nom and Poss Cases, Sing and Plur, of (1) *John* (2) *Charles*

A (1) (By 's, as, 'the boy's book', (2) by the preposition *of*, as, 'the book *of* the boy'

Except in a few phrases, the possessive inflexion ('s) is limited to persons, animals, and personified things [146] Also, if the possessive is antecedent to a relative sentence, the form in *of* is always employed, as, 'the book *of* the boy that was late' [142]

	SING	PLUR
<i>Nom</i>	John	Johns
<i>Poss</i>	John's	Johns'
<i>Nom</i>	Charles	Charleses
<i>Poss</i>	Charles's	Charleses'

[144]

- 20 Q Mention any five nouns that have two plural forms with different meanings Give the plurals of *Ottoman*, *Dutchman*, *Mussulman*, *German*, *Frenchman*, *Norman*, *Brahman*, *Mr*, *Mrs*, *man-servant*, *man-stealer*

	SING	PLUR		SING	PLUR
Die	{	dies ( <i>stamps</i> ) dice ( <i>for gaming</i> )	Index	{	indexes ( <i>to a book</i> ) indices ( <i>in algebra</i> )
Staff	{	staves ( <i>sticks</i> ) stiffs ( <i>in a military sense</i> )	Genius	{	geniuses ( <i>men of talent</i> ) genni ( <i>spirits</i> )

Fish { fish (*collective*)  
fishes (*regarded separately*)

Plurals — *Ottomans, Dutchmen, Mussulmans, Germans, Frenchmen, Normans, Brahmans, Messieurs, Mesdames, men servants, man stealers*

✓ 21 Q Explain clearly the difference between—

- (a) A most entertaining book
- (b) The most entertaining book
- (c) Too entertaining a book
- (d) A very entertaining book

May we say 'a best book'? If not, why not?

- A (a) means that the book is entertaining in a very high degree  
 (b) means that the book is more entertaining than any of certain books with which it is compared  
 (c) means that the book is more entertaining than is proper or necessary under the circumstances  
 (d) means that the book is entertaining in a high degree

We may not say 'a best book,' because the superlative (*best*) particularises the object (*book*), whereas the indefinite article (*a*) generalises it. We must, therefore, say either 'the best book' or 'a very good book' [211, 218, 595]

22 Q Define an *Adverb* state the various ways of forming adverbs in English. Comment on—

- (a) To live soberly, righteously, and *godly* — *E B*
- (b) Who have died *holily* in their beds — *Shaks*
- (c) This is the *very* place for me

✓ A. An Adverb is a word which modifies a verb, an adjective, or another adverb

Adverbs are formed (1) from Nouns, as *manly*, (2) from Pronouns, as *here*, (3) from Adjectives by the addition of *ly*, as *badly*, (4) from Prepositions, as *off*

(a) In the case of adjectives ending in *ly* (=like), the same form is used for the adverb

(b) In *holily* the *ly* does not = like, but is part of the root, hence *holily* is correct

(c) *Very* is here an adjective and means 'true, exact' [297]

23. Q Comment on the italicised words in—

(a) They all cried 'That's *him* !'

(b) You are much stronger than *me*

(c) Than *whom* no better judge is on the bench

(d) Every one must judge of *their* own feelings —

*Byron.*

A (a) 'That's *he*' is grammatically correct, but 'that's *him*' is sanctioned by colloquial usage [161]

(b) *Than* is sometimes found, as here, with a prepositional force, as though it were a governing word [161]

(c) 'Than *whom*' is in common literary use, where again *than* has a prepositional force 'Than *who*' is never found [161]

(d) *Their* is incorrect, since a single individual (*one*) is referred to; it should be *his*

24. Q What is the difference between a *Transitive* and an *Intransitive* Verb? Give the meaning and principal parts of each of the following, and say whether it is Transitive or Intransitive — *lie* (to speak falsely), *lie* (to recline), *lay*, *raise*, *rise*, *sit*, *set*, *fell*, *fall*, *loose*, *lose*, *saw*, *say*, *see*, *sew*, *sow* Explain the difference between *born* and *borne*

A When the action or feeling denoted by the verb is directed to wards some object, the verb is termed Transitive as, 'The boy *struck* the dog'

When the action or feeling affects the subject only, the verb is termed Intransitive as, 'The boy *weeps*' [227.]

PRES	PRET	PAST PART	MEANING
lie (intrans)	lied	lied	to speak falsely
lie (intrans)	lay	lain	to recline
lay (trans)	laid	laid	to place
raise (trans)	raised	raised	to lift
rise (intrans)	rose	risen	to ascend
sit (intrans)	sat, sate	sat	to rest
set (trans)	set	set	to put
fell (trans)	felled	felled	to strike down
fall (intrans)	fell	fallen	to drop down

PPES	PPET	PAST PART.	MEANING
loose (trans)	loosed	loosed	to unfasten
lose (trans)	lost	lost	to part with
saw (trans)	sawed	sawed, sawn	to cut with a saw
say (trans)	said	said	to tell
see (trans)	saw	seen	to perceive
sew (trans.)	sewed	sewed, sewn	to use the needle
sow (trans)	sowed	sowed, sown	to plant [264]

✓ *Born* means 'given birth to', *borne* means both 'carried' and 'given birth to', but *born* is used only after the verb *to be*, as 'He was born blind', but we say 'she has *borne* ten children' [264]

25. Q. Define a *Preposition*. Give six instances of *Compound Prepositions*. Parse the words in italics in the following sentences —

- (a) He had been there *before*  
 (b) He went *before* sunrise.  
 (c) He went *before* the sun rose.

A. A Preposition is a word placed before a noun or a pronoun to point out its relation to some other thing [302]

Compound preposition — *a cross a round a-mong, be low, be tween, since* [303]

- (a) *Before* is a preposition used as an adverb, modifying the sentence 'He had been there'  
 (b) *Before* is a preposition having for its object the noun 'sunrise'  
 (c) *Before* is a preposition used as a conjunction [478]

26 Q. Add appropriate prepositions to the following words, in short sentences — *trespass, differ, acquainted, inadequate, tyrannize, angry, desirous, encroach, addicted, amenable, besmeared, resort, devoted*

A. He *trespassed upon* my grounds. This book *differs from* that — I *differ with* you on that subject. I am not *acquainted with* him. This is *inadequate to* my wants. Do not *tyrannize over* me. I am very angry *with* you. He is *desirous of* seeing you. You are *encroaching upon* my rights. He is *addicted to* gambling. A soldier must be *amenable to* discipline. You are *besmeared with* mud. He *resorted to* violence. I am *devoted to* your interest [App D].

27. Q. Give the derivation of *simple*, *rival*, *martyr*, *ambition*, *candidate*, *squirrel*, *pagan*. What word of English derivation has gained a similar meaning to that of *pagan* in an exactly similar way?

A *Simple*—Lat *simplicem*, one fold, hence guileless, and so, silly

*Rival*—Lat *rizalis*, one who uses the same brook (*rizus*) as another, hence, a near neighbour, and so, a competitor

*Martyr*—Gk *martur*, a witness, hence, one who witnesses to his belief by suffering for it

*Ambition* Lat *ambitionem*, a going round, a canvassing for votes, hence, desire for preference مَقْبُولٌ - دَوَائِلُ

*Candidate* Lat *candidatus*, white robed, then, since candidates for office at Rome wore white robes, one who offers himself for election to an office

*Squirrel*—Gk *slouros*, lit shadow tail, the animal being named from his bushy tail

*Pagan*—Lat *paganus*, a villager, because the rural population remained unconverted to Christianity after the townsfolk became Christians. Similarly with *heathen*, which means lit a dweller on a heath

28 Q. Explain the difference between (forming sentences to illustrate your meaning)—

(a) *Habit*, *custom*

(d) *Tell*, *say*

(b) *Stop*, *stay*, *dwell*

(e) *Discover*, *invent*

(c) *Cheerfulness*, *mirth*

(f) *See*, *look*, *perceive*

↓ Give synonyms for *fortell*, *sympathy*, *supposition*

A (a) *Habit* is a tendency to do something, acquired by *custom*, or the frequent repetition of the same act as, 'He acquired a *habit* of laziness through the *custom* of getting up late' [87, (13)]

(b) To *stop* is to arrest motion, to *stay* is to remain when motion is arrested. To *dwell* is to remain permanently or for a considerable time in a place as, 'The train *stopped* at the station and *stayed* there five minutes. I alighted near the rooms where the station master *dwells*' [87, (36)]

(c) *Cheerfulness* is a mental habit, *mirth* is its outward temporary expression. *cheerfulness* is quiet, *mirth* is noisy as, 'She was of a

cheerful disposition, but her bad health made her a stranger to *mirth* and merriment

(d) To *tell* implies the giving of information, to *say* is simply to utter or mention a thing as, 'He *told* me a tale which he *said* was true' [621]

(e) We *discover* something that was before unknown, we *invent* new combinations as, 'I *discovered* that his excuse was a mere *invention*' [87, (9)]

(f) To *see* is to exercise the sense of vision, to *look* is to direct it towards a certain object to *perceive* is to receive a mental impression made through any of the senses as, 'Looking on the table, I *saw* a custard apple, and *perceived* that it was a soft, round, and sweet-smelling fruit'

*Foretell*—predict, *sympathy*—fellow feeling, compassion, pity [87, (19)], *supposition*—hypothesis.

29 Q Write down ten words, with their meanings, derived from the Latin root *reg-o, rect-um*, rule

A. *Reg* al, kingly, *reign*, to be king, *cor-rect*, to amend, *reg* ent, reigning, *reg* iment, body of troops, *rect* or, parson, head-master, *rect* ify, amend, *reg* ular, according to rule, *reg*-ion, land marked out, *regi* cide, king murder [61]

30 Q State the difference in usage between *thy*, *thine*, of *thine*.

What is the force of the italicised words in—

(a) Those eyes of *thine* are lodestars

(b) Look through *mine* eyes with *thine* —Tennyson

(c) 'Is this your watch?' 'No, it is *none of mine*'

(d) This is *none of my* doing

A. *Thy* is used attributively, in addressing the Deity, or in the language of the Society of Friends

*Thine* has the same uses predicatively but is still retained attributively in poetry—(a) when the pronoun follows the noun, (b) before a noun beginning with a vowel or mute *h* [187]

✓ Of *thine* implies that one out of several objects is referred to as in 'a book of *thine*' (=a book of thy books) [149].

(a) Of *thine* = 'of thy eyes,' which is an instance of false analogy, the fact that the phrase is elliptical being lost sight of [149]



(b) *Mine* is used attributively and poetically for 'my,' before a noun beginning with a vowel [187] *Thine* is the predicative form, used poetically for 'yours'

(c) *None of mine* = not one of my watches [149]

(d) *None my of doing* = not anything of my doing = not any of the things done by me

**31 Q** Give three instances of nouns that have (a) no singular number, (b) no plural number, (c) two meanings in the singular and only one in the plural

A (a) scissors, measles, nuptials

(b) alms, craves, riches [136]

(c) People, (1) *nation* (2) *persons* peoples, *nations*

Abuse, (1) *wrong use* (2) *reproach* abuses, *wrong uses*

Wood, (1) *material* (2) *forest* woods, *forests* [140, (2)]

**32 Q** Comment on the correctness of the spelling, syntax, or usage of the italicised words in—

(1) Birds in our wood sang, ringing thro' the *val-  
lies*—*Tennyson*

Some whom he might condemn to work in the  
*galleys*—*Buckle*

(2) Natives of India generally have black *hairs*

The *hairs* of your head are all numbered —*E B*

(3) *Riches* take to *themselves* wings —*E B*

And for *that* riches, where is my deserving?—*Shaks*

(4) His knowledge of *optics* is greater than his  
knowledge of *logic*

He teaches *gymnastic* while his sister does *wool-  
works*

He is reading the *works* of Shakspeare

A (1) *Vallies* should be *valleys*, because when a vowel precedes finally (except in the ending *guy*), the *y* remains unchanged in the plural Hence *galleys* is correct

(2) The first *hairs* should be *hair*, because hair generally is referred to, the second *hairs* is correct, because individual hairs are referred to [590]

(3) In the first passage *riches* is used (as now) as a plural, though the word is a true singular, as it is used in the second passage [136]

(4) *Optics* is plural, because it represents a Greek plural form, while *logic* represents a Greek singular form. *Gymnastic* should be *gymnastics*, as representing a Greek plural. *Wool works* should be *wool work*, since work generally is referred to, but *works* (of Shakspeare) is correct, since individual works or compositions are referred to

✓ 33. Q. Explain the construction of the italicised expressions in—

(a) *A thousand* men went

• (b) *Many a* man went

(c) *A great many* men went

(d) 'They have not shed *a many tears*

Dear eyes, since first I knew them well'—*Tennyson*

A. (a) A thousand men = a thousand (noun) of men [487]

(b) Many a man = many one man [206]

(c) Here *many* has the force of a collective noun, and *of* is understood before *men* [206, 483]

(d) A many tears = a many (noun) of tears [487]

34. Q. Give the different meanings of *charge*, *main*, *grateful*, *hard*. Illustrate by examples

A. *Charge* means—(1) cost, as 'The *charge* for entrance is excessive,' (2) the loading for a gun, as 'The *charge* of the pistol was damp,' (3) attack, as 'The cavalry made a desperate *charge*,' (4) care, custody, as 'I was given the *charge* of his money,' (5) command, as 'I gave you strict *charge* not to be late,' (6) accusation, as 'The *charge* against him was one of forgery.'

✓ *Main* means—(1) the open sea, as 'The rolling *main*,' (2) a principal pipe, as 'There is a leak in the *main*,' (3) chief, as 'His *main* object was money making.'

✓ *Grateful* means—(1) acceptable, as 'a *grateful* sense of relief,' (2) thankful, as 'We are *grateful* to you for your kindness.'

*Hard* means—(1) firm, solid, as 'Iron is *hard*,' (2) difficult, as 'Russian is a *hard* language,' (3) severe cruel, as 'It is *hard* to be punished for another's ill doing,' (4) unfeeling, as 'You have a *hard* heart.'

✓35 Q Correct the following, giving the true idiom —

- ✓ (a) He ought to turn over a new page
- ✓ (b) We ought always to provide amends for wrong doing
- (c) I am afraid I shall not reach the train, it starts at 8-30 o'clock
- (d) Wrong or right, I am determined to go
- ✓ (e) His friends, washed in tears, stood round his bed
- (f) I cannot sit on the bench, there is no place
- (g) The History is a hardest subject to learn well

A (a) He ought to turn over a new *leaf*

(b) We ought always to *make* amends for wrong doing

(c) I am afraid I shall not *catch* the train it starts at 8 30 (or at *half past eight o'clock*) [594, 592]

(d) *Right or wrong*, I am determined to go [362, (c)] •

(e) His friends, *bathed* in tears, stood round his bed

(f) I cannot sit on the bench, there is no *room* [356, 593]

(g) *History* is *the* hardest subject to learn well [220, 211]

36. Q Classify and explain the compound words—*break fast*, *lands-man*, *blood-shed*, *glow-worm*, *name-sake*, *God-send*, *bake-house* *heart-sick*

A *Breakfast*, syntactical compound—a verb followed by its object, means the breaking of the (night's) fast [65].

*Lands man*, syntactical compound—a noun in the possessive case followed by another noun which it defines, means a man who lives on the land [68]

*Blood shed*, syntactical compound—an object followed by a verbal noun, means the shedding of blood [66, (b) *Note*]

*Glow worm*, syntactical compound—a present participle followed by a noun which it qualifies, means glowing worm, a worm which glows or shines [67, (b) *Note*]

*Name sake*, juxtapositional compound—a noun preceded by another noun which defines it, means one whose *name* has been given him for the *sake* of another, and so one bearing the same name as another [72, *Note*]

*God send*, juxtapositional compound—means something *sent* by *God*, an unexpected piece of good fortune [72, *Note*]

*Bake-house*, juxtapositional compound—a noun preceded by a verbal noun which defines it, means baking house, a house in which bread is baked [74, *Note*]

*Heart-sick*, juxtapositional compound—an adjective preceded by a noun, means sick at heart

37. Q. Give twelve words, with their meanings, derived from the Greek root *graph-o*, write

جواب: A *Graph* ic, picturesquely described, photo *graph*, a picture drawn by light, bio *graph* y, a written history of a life, epi *gram*, a short, witty writing, gramm *ar*, the science of the laws of language, mono *gram*, two or more letters interwoven, geo-*graph* y, the science which describes the earth, auto *graph*, a signature, phono *graph* y, the art of representing sounds by written characters, tele *gram*, a message sent by electricity, mono *graph*, a description of a single thing, crypto *graph* y, secret characters

38. Q. Show the meaning of the prefixes in giving the meaning of the following words —*exodus*, *heterodox*, *hypercritical*, *hemisphere*, *metamorphosis*, *sympathy*, *euphony*

A *Ex-odus*, a going out of a country, *hetero dox*, holding an opinion other than the established one, *hyper critical*, over critical, *hemisphere*, a half sphere, *meta morphosis*, change of form, *sym pathy*, suffering with another, *euphony*, an agreeable sound

39. Q. Supply more suitable words than those in italics in the following—

- (a) America was *invented* by Columbus
- (b) England expects every man to *perform* his duty
- (c) The prisoner was set at *freedom*
- (d) A coat will *defend* you from the weather
- (e) He is a *noted* gambler and ruffian
- (f) He *refrained* from food for a whole day
- (g) Who *erected* this machine

- A (a) America was *discovered* by Columbus  
 (b) England expects every man to *do* his duty  
 (c) The prisoner was set at *liberty*  
 (d) A coat will *protect* you from the weather  
 (e) He is a *notorious* gambler and ruffian  
 (f) He *abstained* from food for a whole day  
 (g) Who *constructed* this machine?

Q. Turn the following sentences into an *interrogative* form, retaining the force of the original —

- (a) Pleasure ought not to be pursued at the expense of health  
 (b) Surely the reward is great  
 (c) Beauty is vain, and earthly hopes are transitory  
 (d) Nowhere is there perfection, nowhere happiness in this world  
 (e) Everywhere man lifts up his hand against his fellow-man  
 (f) Satan I know thy strength, and thou know'st mine

- A (a) Ought pleasure to be pursued at the expense of health?  
 (b) Is not the reward great?  
 (c) Is not beauty vain, and are not earthly hopes transitory?  
 (d) Is there anywhere perfection, is there anywhere happiness in this world?  
 (e) Does not man everywhere lift up his hand against his fellow man?  
 (f) Do I not know thy strength, Satan, and dost thou not know mine?

41 Q. Substitute simple *English* verbs, joined with adverbs or prepositions, for the italicised *Latin* derivatives in the following —

- (a) You must *dismiss* these men  
 (b) Can you *discover* the sense of these words?  
 (c) The gain will not *compensate* the trouble

(d) Man cannot thus *avert* the wrath of his Creator

(e) The publication is *postponed* till next year

(f) People will be sure to *deride* you

(g) The police *ejected* the man who made the noise

(h) Some mention of this should be *inserted* here

(i) He is said to have *destroyed* himself

A (a) You must *send* these men *away*

(b) Can you *find out* the sense of these words?

(c) The gun will not *make up for* the trouble

(d) Man cannot thus *turn away* the wrath of his Creator

(e) The publication is *put off* till next year

(f) People will be sure to *laugh at* you

(g) The police *turned out* the man who made the noise

(h) Some mention of this should be *put in* here

(i) He is said to have *made away with* himself

42 Q What is the *Cognate Object*? Give an example of it. How would you explain the italicised expression in—

(a) I did not *sleep* a *wink* last night

(b) He *elbowed* his *way* through the crowd

(c) He *stole* a sidelong *glance* at me

(d) The monk *was bidding* his *beads*

(e) He *is playing* a double *game*

Give the meaning of each sentence

A Some intransitive verbs may take a noun of kindred meaning for their object which is called the Cognate Object, as 'He *prayed* a *prayer*' [233]

(a) Here the noun (*wink*) is strictly cognate in meaning to the verb (*sleep*), but not in form [233, (b)], and the sense is 'I did not sleep a very short sleep'

(b) Here the noun (*way*) is only partially cognate in meaning to the verb (*elbowed*), and the verb contains a descriptive sense of its own in addition to its cognate meaning [233, (c)], and the sentence means 'He made his way by elbowing'

(c) Here, as in (b), the noun (*glance*) is only partially cognate in meaning to the verb (*stole*) [233, (c)], and the meaning is 'He stealthily took (or glanced) a glance'

(d) Here the noun (*beads*) is strictly cognate in both form and meaning to the verb (*bidding*) [233, (a)], and the sentence means 'The monk was praying his prayers'

(e) Here, as in (a), the noun (*game*) is strictly cognate in meaning to the verb (*playing*), but not in form [233, (b)], and the sense is 'He is playing a double ply,' i.e., 'He is stealthily trying for two objects at once'

43 Q Write down the possessive singular and plural of—*monkey, wife, people, Ram, Moses, musician, brother, school, river, woman, empress*

A Monkey, *monkey's, monkeys'*, wife, *wife's wives'*, people, *people's, peoples'*, Ram, *Ram's, Rams'*, Moses, *Moses's, Moseses'*, musician, *musician's, musicians'*, brother, *brother's, brothers'* or *brethren's*, school, *of the school, of the schools*, river, *of the river, of the rivers*, woman, *woman's, women's*, empress, *empress's, empresses'*

44 Q Discuss the forms—*worse, lesser, better, rather, first, its* Why not *it's*?

A *Worse* is short for *worser*, from a root *-vars* [164] *Better* is the comparative of a root *bat*, good [163] *Rather* is the comparative of an obsolete positive *rath*, soon, early [169] *First* (= fore st) is the regular superlative of *for* [175] *Its* is a modern form, for which (1) *his* and (2) *it*, an uninflected possessive, was used [189] *It's* is wrong, because *its* is not a contraction of *ites*, as *man's* is of *manes* [190, Note]

45. Q What is the difference in modern English between the usage of—*no, not, nay*? When should the negative precede the verb?

A *No* is used before comparative adverbs and adjectives, as 'no further,' 'no bigger,' and as the absolute negative, as 'Will you come? —No' *Not* is the ordinary negative used in a sentence, as 'I will not come' Notice that 'Will you come or no?' and 'Will you come or not?' are both equally correct *Nay*, in modern English, is used to deny

a previous statement in order to introduce a stronger affirmation of it, as, 'I am surprised, *nay* astonished, at what you tell me' [295]

The negative *not* precedes the verb when it is placed at the beginning of a sentence or phrase for the sake of emphasis as, 'Not ~~a~~ (or not one) man was lost', 'Not all I could say would convince him'

✓ 46. Q. Give three sentences illustrating the different uses of the word *too*. Point out, in short sentences, the different grammatical values of *some*, *few*. How does *few* differ from *a few*? Parse *any* and *one* in—

(a) Have you *any* pens?—No, I have not got *any*.  
Is he *any* better to-day?

(b) Two heads are better than *one*. *One* man's meat is another man's poison. *One* ought to act for oneself. I met *one* Mr Jones yesterday. Give me a mango—a big *one*.

A You are hungry and I am hungry *too* (= also). He is *too* lazy to work (= excess over what is proper). You are *too* kind (= excess over what might reasonably be expected) [646]

*Some* is used as—

- (a) an adjective 'some boys will not study'
- (b) an adverb 'some fifty men were drowned'
- (c) a substantive pronoun 'take *some* of my oranges' [485]

*Few* is used as—

- (a) an adjective 'few boys are wise'
- (b) a substantive pronoun 'few were saved'
- (c) a noun 'a *few* (of) boys came late' [482]

*few* = a small number, as opposed to *many*, *a few* = a certain number, some, as opposed to *none* [218, Note, 612, Note]

(a) *any* (1) is an adjective, qualifying the noun *pens*, *any* (2) is a pronoun, substantive, indefinite, neuter gender, plural number, objective case, being object of the verb *have not got*, *any* (3) is an adverb, modifying the adjective *better*

(b) *one* (1) is a pronoun, substantive, indefinite, neuter gender, singular number, nominative case, being subject of the verb *is* understood, *one* (2) is an adjective, qualifying the noun *man's*, *one* (3) is a pronoun, substantive, indefinite, common gender, singular number, nominative case, being subject of the verb *ought*, *one* (4)



is a pronoun, substantive, indefinite, masculine gender, singular number, objective case, being object of the verb *met*, *one* (5) is a pronoun, substantive, indefinite, neuter gender, singular number, objective case, being in apposition with *mango*, the object of the verb *give* [486]

**47. Q.** Enumerate and give examples of the various ways in which the words *it*, *should*, *may*, *there*, are used

**A** *It* is used—(1) indefinitely and emphatically as, 'It was he that broke the window', (2) to introduce or to represent a phrase or clause as, 'It is long *since I saw you*', 'You can do so, but I do not think *it* (i.e., to do so) right', (3) elliptically as, 'It (i.e. the weather) rains', 'Fight *it* (i.e. the fight) out' [447-449]

*Should* is used—(1) in the sense of *ought*, in a simple assertion as, 'You *should* not make mistakes', (2) in place of *shall*, in dependent sentences, after a past tense as, 'I said that I *should* go, if he came', (3) as also in interrogative sentences as, 'If he came, *should* I go?' [348-350]

*May* is used to express—(1) permission as, 'You *may* leave the room', (2) possibility as, 'I expect him, but he *may* be late', (3) a wish as 'May you be happy' [275]

*There* is used as—(1) an adverb of place as, 'Who is *there*?' (2) an indefinite adverb (introductory *there*), as, 'There was once a man,' &c [495, (16), p 200, foot note]

**48. Q.** Give the rule for the use of *he shall* and *he will*, and justify or correct—

(a) When *will* we have the pleasure of seeing you?

(b) *Shall* I die if I drink this?

(c) I *will* be much obliged if you will do this

(d) We *will* see you to-morrow, I hope

(e) The lecture *shall* end with a quotation from Bacon

(f) There *shall* be a holiday to-morrow

**A** *He shall* is used when *obligation* (a promise or command), and *he will* when *mere futurity* is to be expressed [340, 341]

(a) *Will* should be *shall*, because it is absurd to ask for information about our own wishes [346]

(b) *Shall* is correct, because it is an enquiry as to a future even.  
[346]

(c) *Will* should be *shall*, because the phrase 'much obliged' in itself implies obligation [342]

(d) *Will* should be *shall*, because the sentence shows that the expression of mere futurity and not of wish or intention is intended [340]

(e) *Shall* is correct, if *confident prediction* on the part of the lecturer, who alone can guarantee its fulfilment, is intended to be expressed [343, (5)] *Shall* should be *will*, if the statement were put into the mouth of a student

(f) *Shall* is correct, if the statement is made by a school master, because he can promise or guarantee the holiday. If the statement is made by a school-boy, *shall* should be *will*, because he can only predict, not promise, the holiday [342, (2)]

49 Q Give the main rules for the Sequence of Tenses in English, and justify or correct—

(a) He said he will write to you to-morrow

(b) Whenever I went, I have seen nothing but misery

(c) Go where I will, I saw nothing but misery

(d) When do you intend to have finished your book?

(e) When did you intend to finish your book?

A (1) The tense of a verb, in a substantive or an adjective clause, must correspond to the tense of the verb in the principal sentence [324]

(2) The indefinite form of the infinitive mood may be used with any tense of the principal verb [326]

(3) But the complete form of the infinitive must be used when the act expressed by the infinitive is regarded as completed before the time denoted by the principal verb [327]

(a) *Said* should be *says*, or *will* should be *would*, according to Rule (1)

(b) Similarly, *went* should be *have gone*, or *have seen* should be *saw*

(c) Similarly, *will* should be *would*, or *saw* should be *see*

(d) *To have finished* should be *to finish*, according to Rule (2)

(e) This sentence is correct according to Rule (2)

50. Q Give words containing the following Prefixes and Suffixes, and state which of them are Teutonic and which are Romance —*for-*, *re-*, *per-*, *be-*, *dis-*, *-age*, *-ness*, *-ling*, *-ment*, *-ist*, *-ose*, *-red*

A *For* bid (Teut), *re* demption (Rom), *per* suade (Rom); *be*-side (Teut), *dis* join (Rom), bond *age* (Rom), good *ness* (Teut), hire *ling* (Teut), atone *ment* (Rom), *dent* *ist* (Rom); *joc* *ose* (Rom), hit *red* (Teut)

51 Q Distinguish (with examples) between the force of—

(a)  $\begin{cases} I \text{ speak} \\ I \text{ am speaking} \\ I \text{ do speak} \end{cases}$

(b)  $\begin{cases} I \text{ spoke} \\ I \text{ was speaking} \\ I \text{ have spoken} \end{cases}$

A  $\begin{cases} I \text{ speak} \text{ clearly} & = \text{I habitually speak clearly} \\ I \text{ am speak} \text{ing clearly} & = \text{I speak clearly at the present moment} \\ I \text{ do speak} \text{ clearly} & = \text{I speak clearly, though some one denies it} \end{cases}$

(b)  $\begin{cases} I \text{ spok} \text{e clearly} & = \text{I spok} \text{e clearly on a certain past occasion} \\ I \text{ was speak} \text{ing clearly} & = \text{I spok} \text{e clearly at the time when something else took place} \\ I \text{ have spok} \text{en clearly} & = \text{I have just finished speaking clearly} \end{cases}$

52 Q What are the main rules as to 'Order of Words' in an English sentence? In what instances is the nominative put after the verb?

A The regular order of words is *Subject, Verb, Object*, adjuncts, or qualifying words, should be placed next to the words they qualify, adjectives come before their nouns, prepositional phrases after them, adverbs before the adjectives that they modify and after intransitive verbs, prepositions before the nouns or pronouns that they govern [509]

The nominative is put after the verb—

(a) In interrogative sentences as, 'Are you there?'

(b) With the imperative as, 'Go thou hence'

(c) With the subjunctive used to express a wish as, 'May you be happy'

(d) In conditional clauses without *if* as, 'Had I money, I would give it you'

(e) When a word or phrase is transferred for the sake of emphasis to the beginning of a sentence as, 'No sooner *had I* gone than he came', 'Bang *went the gun*' [687]

**53 Q.** Give the meaning of the following sentences, and parse the word *but* and the word next after it in each instance — (a) I can *but* go (b) I cannot *but* go (c) There were none *but* *went* (d) All went *but* *him*. (e) All *but* *he* went (f) *But* *me* no buts

**A** (a) = I can *only* go; i.e., this course at least is open to me [450] *But* is in form a preposition, in use it is an adverb modifying the verbal phrase *can go* [450, (2)] *Go* is a verb, intransitive, simple infinitive, active voice, present tense, used as the complement of the verb *can*

(b) = I can do nothing *except* go; i.e., no other course is open to me. *But* is a preposition, having for its object the infinitive *go* [450, (1)] *Go* is parsed as in (a)

(c) = There were none *but that* (they) went, i.e., there were none *who* did *not* go. *But* is in form a preposition, in use it is a subordinative conjunction, joining 'there were none' to 'went' [450, (4)] *Went* is a verb, intransitive, active voice, indicative mood, past indefinite tense, plural number, third person, having for its subject the pronoun *they* understood

(d) = All went *except* him. *But* is a preposition, having for its object *him* [450, (1)] *Him* is a pronoun, substantive, personal, third person, masculine gender, singular number, objective case, being object of the preposition *but*

(e) = All went *except* him. *But* is a preposition, but is here confused with *but* when used as a conjunction, as if 'but he' were for 'but he did not go' [450, (1), *Note*] *Went* is a verb, intransitive, active voice, indicative mood, past indefinite tense, singular number, third person, having for its subject the substantive pronoun *all*

(f) = Do not answer me with statements beginning with the word *but*, i.e., do not raise objections. *But* is in form a preposition, in use

it is an intransitive verb, having for its cognate object the noun *butts*,  
*Me* is a pronoun, substantive, personal, first person, singular number,  
 case of the indirect object

**54 Q** Give sentences to exemplify the use of *still*—  
 as a Verb, a Noun, an Adjective, and an Adverb;  
 also of *since*—as an Adverb, a preposition, and a  
 Conjunction

**A** *Still*—Verb ‘Who can *still* the tempest?’ Noun ‘He set up  
 a private *still*’ Adj ‘All was *still* as death’ Adv ‘He is *still*  
 waiting’

*Since*—Adv ‘He died long *since*’ Prep ‘I have not walked  
*since* my accident’ Conj ‘It is long *since* we met’

**55 Q** Give the primary meanings of the following  
 verbs, and show by examples their use with the  
 prepositions mentioned —

Take	<i>to, after, off, in, up</i>
Get	<i>off, over, up</i>
Give	<i>up, in, out</i>
Draw	<i>in, out, off, up</i>

**A** *Take* means to lay hold of ‘I don’t *take* to you’, ‘he *takes*  
*after* his father’, ‘he *took off* his hat’—‘you *took off* his peculiarities’,  
 ‘I can *take* you *in* for one night’—‘the blind beggar *took* us *in*’,  
 ‘he was *taken up* for theft’

*Get* means to seize ‘*Get off* the table’—‘you will not *get off* unpun-  
 ished’, ‘he *got over* the wall’—‘he has not *got over* his father’s death’;  
 ‘he *got up* the chimney’—‘they *got up* a false charge against me’

*Give* means to cause another to take ‘He *gave up* the struggle  
 in despair’, ‘they *gave in* about the price’, ‘I *gave out* that I was  
 ill’—‘my supplies are *giving out*’

*Draw* means to drag along ‘The snail *drew in* its horns’, ‘he  
*drew out* a knife’—‘I will *draw* him *out* about the plot’, ‘the general  
*drew off* his forces’, ‘the general *drew up* his forces’—‘a lawyer must  
*draw up* the deed’

**56 Q** Turn the following into Indirect Narration —  
 “The people began to rejoice, saying, ‘The gods are

come to avenge the arrogance of the nobles, let us not give in our names, for it is better to die altogether than one by one. Why should we always be fighting? Let the nobles turn soldiers, that the perils of warfare may be felt by those that get the rewards."

A "The people began to rejoice, saying that the gods *were* come to avenge the arrogance of the nobles. *They said that they would not* give in *their* names, for it *was* better to die altogether than one by one. *They asked why they should* always be fighting, and said that the nobles *ought to* turn soldiers, that the perils of warfare *might* be felt by those that *got* the rewards."

57. Q What is meant by the *Degradation* of Words? Give the earlier meaning and the degraded meaning of the following — *counterfeit*, *specious*, *insolent*, *conceit*, *animosity*, *uncouth*. Also give three instances of the *Elevation* of Words

A When a word which was originally used in a good or neutral sense, is used in a bad sense, it is said to be degraded [97]

WORD	EARLIER USE	DEGRADED USE
<i>Counterfeit</i>	copy	<u>spurious</u> imitation
<i>Specious</i>	fair looking	superficially fair looking
<i>Insolent</i>	uncommon	contumptuous
<i>Conceit</i>	notion	extravagant notion
<i>Animosity</i>	courage	hatred
<i>Uncouth</i>	unknown	awkward [100]

*Dandle*, formerly to coddle, now to toss in the arms, *purchase*, formerly to seize, now to buy, *liberal*, formerly lavish, now generous [102]

✓ 58. Q Distinguish between *Metaphor* and *Simile*. Give an example of each, and change the one into the other

A A *Metaphor* is a transfer of predication. A *Simile* is an expression of resemblance of predication [496]

(1) *Metaphor* The camel is the ship of the desert. (2) *Simile* Snow covers the ground as a garment. We may change (1) into a simile thus — As a ship is very useful for crossing the sea, so a

camel is very useful for crossing the desert, and (2) into a metaphor thus — Snow clothes the ground [499, 500]

**59 Q** Parse fully the underlined words —

(a) *The more* the merrier

(b) He did not go, *no more* did I (Why not 'I did'?)

(c) This wall is six *feet* high

(d) What *weight* do you ride?

(e) This gained *him* renown

(f) To reign is worth *ambition*

(g) She had the Asiatic eye, *all* love, *half* languor,  
and *half* fire

(h) *Half* a loaf is better than no bread

**A** (a) *The* is in form a pronoun, adjective, demonstrative, neuter gender, singular number, instrumental case, in use it is an adverb qualifying the adjective *more*.

*More* is an adjective, comparative degree, qualifying a noun (*persons*) understood [495]

(b) *No* (= not) is an adverb modifying the adverb *more*

*More* is in form an adjective, comparative degree, in use it is an adverb, modifying the verb *did* (*go*)

'I did' is incorrect, because the subject comes after the verb when a correlative is placed at the beginning of a sentence [687, (5), (a)] The complete statement is 'He did not go No more did I go than he'

(c) *Feet* is a noun, common, neuter gender, plural number, objective case, used adverbially to denote Degree, and modifying the adjective *high* [153, (d)]

(d) *Weight* is a noun, common, neuter gender, singular number, objective case, used adverbially to denote Amount, and modifying the verb *ride* [153, (d)]

(e) *Him* is a pronoun, substantive, personal, third person, masculine gender, singular number, objective case of the indirect object, being indirect object of the verb *gained*

(f) *Ambition* is a noun, common, neuter gender, singular number, objective case, used adverbially to denote Value, and modifying the adjective *worth* [153, (c)]

(g) *All* is in form an adjective, in use it is a noun, common, neuter gender, singular number, objective case, being in apposition to the noun *eye* [480, (d)] The complete statement is 'all of it being love'

*Half* (1) is a noun, common, neuter gender, singular number, objective case, being in apposition to the noun *eye* [487, (c)] The complete statement is 'half of it being languor'

*Half* (2) is parsed in the same way

60 Q. In the following sentences change the verbs of the active voice to passive, and of the passive to active, without materially altering the sense —

(a) The master *found fault with* the boy

(b) They *refused* him admission

(c) *Touch* me at your peril

(d) You *are thought* to have done this

(e) I *shall be obliged* to go

(f) *Having been taken* prisoner frequently, he fears to leave the city

(g) This race *was run* very quickly.

(h) I *would do* this for you willingly

A (a) The boy *was found fault with* by the master

(b) He *was refused* admission by them

(c) I *shall be touched* by you at your peril

(d) They *think* you have done this

(e) They *will oblige* me to go

(f) The enemy *having taken* him prisoner frequently, he fears to leave the city

(g) They *ran* this race very quickly

(h) This *would be done* for you by me willingly

61 Q. Give the various modes of denoting Gender in English, with examples What is meant by the *Common Gender*? Give instances Discuss the forms—*viæn, spinster, wizard, lass*

A 1st mode—Different words are used as, masc *nephew*, fem *niece* [125]



2nd mode—A difference of termination is used *as*, masc *count*, fem *countess* [126]

3rd mode—Masculine or feminine nouns or pronouns are prefixed or affixed to nouns of common gender *as*, masc *cock sparrow*, fem *hen sparrow*, masc *pea cock*, fem *pea hen* [129]

Some names of animals and persons do not indicate their sex, these nouns are said to be of the Common Gender *as*, *sheep, child, friend* [123]

*Vixen*, M E *foxen*, is the fem of *fox*, and is the only word that preserves the O E fem suffix *en* [128]

*Spinster*, once the fem of *spinner*, is the only feminine noun with the O E fem suffix *ster* [128].

*Wizard* is a masc formed from the fem *widow* [128]

*Lass* is short for *ladress*, the fem of *lad* [127]

## 62 Q Correct —

- (a) He entered head and heart into the business
- (b) I had the presence of mind as to think
- (c) There is no use of acting thus
- (d) His design was in order to be made king
- (e) He gave me opportunity for reading the letter
- (f) Give over of doing this
- (g) Each of us have separate rooms to sleep in
- (h) I had several students died in my school
- (i) He has eaten no bread nor drunk no water for two and a half hours
- (j) Either you or I are in the wrong
- (k) Such expressions sound harshly
- (l) Let you and I go together.

A ✓ (a) He entered heart and soul into the business [362, (d)]

- (b) I had the presence of mind to think
- (c) There is no use in acting thus
- (d) His design was to be made king
- (e) He gave me an opportunity of reading the letter
- (f) Give over doing this
- (g) Each of us has a separate room to sleep in
- (h) I had several students die in my school
- (i) He has eaten no bread nor drunk any water for two hours and a half

- (j) Either you are in the wrong or I am  
 (k) Such expressions sound harsh  
 (l) Let you and me go together

63. Q Parse the words in italics in the following sentences —

- (a) He *knowing* my intention, refused  
 (b) I recommend your *drinking* this  
 (c) The *dawning* light  
 (d) Thou art lovelier than the *coming* of the spring  
 (e) These clothes want *washing*  
 (f) A new work is *preparing* for the press

A (a) *Knowing* is a verb, transitive, participle, active voice, present tense, qualifying the pronoun *he*, and having for its object the noun *intention*

(b) *Drinking* is a verbal noun, transitive, singular number, objective case, being object of the verb *recommend*, and having for its object the substantive pronoun *this*

(c) *Dawning* is a verb, intransitive, participle active voice, present tense, used as an adjective qualifying the noun *light*

(d) *Coming* is a verbal noun, intransitive, singular number, nominative case, being subject of the verb *is* understood

(e) *Washing* is a verbal noun, transitive, singular number, objective case, being object of the verb *want*

(f) *Preparing* is in form a verbal noun (with the preposition *in* omitted before it), in use it is a verb, transitive, participle, active voice, present tense, with a passive signification [255]

✓ 64 Q Write down the Preterite and the Past Participle of the following verbs, giving both forms where two forms occur — *bereave*, *clothe*, *dig*, *gird*, *strike*, *melt*, *help*, *light*, *kneel*, *gild*, *speed*, *pay*, *knit*, *quit*, *hew*, *bid*, *get*, *shear*, *spit*, *strow*, *stride*, *tear*, *grave*

	VERB	PRET	PAST PART
A	Bereave	bereft, bereaved	bereft, bereaved
	Clothe	clad, clothed	clad, clothed
	Dig	dug, <i>digg'd</i>	dug, <i>digg'd</i>
	Gird	girt, girded	girt, girded [368]

VERB	PRET	PAST PART
Strike	struck	struck, <i>stricken</i>
Melt	melted	melted, molten [367]
Help	helped, <i>holp</i>	helped, <i>holpen</i>
Light	lit, lighted	lit, lighted [264, 367]
Kneel	knelt, kneeled	knelt
Gild	gilded	gilt, gilded [368]
Speed	sped	sped
Pay	paid	paid
Knit	knit, knitted	knit, knitted
Quit	quitted	quitted [266]
Hew	hewed	hewed, hewn [367]
Bid	bade, bid	bidden, bid [367]
Get	got	got, <i>gotten</i>
Shear	shore, sheared	shorn, sheared
Spit	spr̄t, spit	spr̄t, spit [264]
Strow	strowed	strown
Stride	strode, <i>strid</i>	strode
Tear	tore	torn
Grave	graved	graved, graven [367]

[NB —The forms in italics are obsolete in England]

65 Q What is the difference in the usage of the past participles—*drunk*, *drunken*, *molten*, *melted*, *cloven*, *cleft*, *hung*, *hanged*, *worked*, *wrought*, *held*, *holden*, *gilt*, *gilded*, *bended*, *bent*? Illustrate by examples

A *Drunk* is the participial form, as 'the man is *drunk*', *drunken* is the adjectival form, as 'a *drunken* man' [367]

*Melted* is the participial or adjectival form, as 'the butter is melted,' '*melted* butter', *molten* is the adjectival form, as '*molten* metal' [367]

*Cloven* is used only in the phrase 'to show the *cloven* foot', *cleft* is the common modern form [369]

*Hung* is the general term, as 'lamps were *hung* from the ceiling', *hanged* is applied to men and animals, as 'the dog was *hanged*,' [264]

*Worked* is the general term, as 'he is *worked* too hard,' 'an elegantly *worked* cloth', *wrought* is used in expressions like '*wrought* iron' [367, Note]

*Held* is the modern form, *holden* is obsolete, except in legal phraseology

*Gilt* is not used in metaphorical phraseology, but *gilded* as 'a gilt <sup>گلزار</sup> *tree*,' but 'a *gilded falsehood*' [368]

*Bended* only is used in the phrase 'to go down on one's *bended* knees', *bent* is the general term, as 'the old man was *bent* with age' [369]

**66 Q** State the modes of forming the plural in English Give four instances of nouns that have a different meaning in the plural from that which they have in the singular Give the plural of *brother*, *journey*, *strife*, *seraph*, *virtuoso*, *memorandum*, *fish*, *cow*, *penny*

**A** The plural of English nouns is formed—(a) by adding *es* or *s* to the singular, (b) by adding *en* to the singular, (c) by changing the vowel sound, (d) by leaving the singular unchanged

(1) *Good*—sing *the opposite of bad*, plur *profanity* (2) *Sand*—sing *the material*, plur *the sea shore* (3) *Minute*—sing *a division of time*, plur *notes of a meeting* (4) *Vapour*—sing *steam*, plur *ill-humour*

*Brothers* or *brethren* *journeys*, *strifes*, *seraphs* or *seraphim* or *seraphin*, *virtuosos* or *virtuosi*, *memoranda*, *fishes* or *fish*, *cows* or *kine*, *fennies* or *fence*

**67 Q** Define a *Relative Pronoun* Give the rules for the agreement of the relative with its antecedent In what instances is it incorrect to use the relative *that* instead of *who* or *which*?

**A** A *Relative Pronoun* is a word which relates to a noun or a pronoun going before, called its antecedent, and which joins the clause in which it stands to that which proceeds it

The relative agrees with its antecedent in number and person

A clause beginning with *who* or *which* introduces a new and independent fact about the antecedent as, 'I saw his mother, *who* is blind' In such clauses *that* must not be used.

**68 Q** Give six cognate sets of words allied to each other, as *root words*, *primary derivatives*, *secondary derivatives*, and *compound words*, e g—

ROOT.	PRIM DER •	SEC DER	COMP.
<i>Glass</i>	<i>glaze</i>	<i>glazier</i>	<i>glass-house</i>
<i>Strong</i>	<i>strength</i>	<i>strengthen</i>	<i>strong-hold</i>

A	ROOT	PRIM DER	SEC DFR	COMP
	High	height	heighten	high road
	Grass	graze	grazier	grass plot
	Drip	dribble	dribblet	drip stone
	Food	feed	fodder	feeding time
	Knot	knit	knitting	well knit
	Nest	nestle	nestling	nest egg

69 Q Define the following figures, giving an example of each — *Hyperbole*, *Metonymy*, *Apostrophe*, *Antithesis*, *Climax*

A *Hyperbole* is a figure which represents things as *greater* or *less better* or *worse*, than they are in reality, as 'They were *swifter* than eagles and *stronger* than lions'

*Metonymy* is the *transfer* of such *names* as have some *relation* to each other, as 'Gray hairs (i.e. old age) should be respected' [504]

*Apostrophe* is a *turning off* from the subject of discourse to address some other person or object, dead or absent, as if that person or object were actually before the speaker, as 'O Liberty, what crimes are committed in thy name'

*Antithesis* is the *contrasting* two objects, actions, or qualities, in order to emphasise their difference, as 'He can *lie*, but he cannot *deceive*'

*Climax* is a figure in which the sense *rises* by successive steps to what is more and more important, as 'He pursued, attacked, and defeated the enemy'

✓70 Q Discuss the correctness of the following —

- Neither Charles nor William were there
- The lame man asked an alms
- He is, of all others, the ablest writer they have
- Are either of those horses yours?
- There let him lay — *Byron*

A (a) *Were* should be *was*, because *neither—nor* imply that one of two alternatives is to be taken \*

(b) *An alms* is correct, because *alms* is a true singular, though now used as a plural [136]

(c) *Of all others* is in common use, but is really illogical, because the subject *he* is not included among the *others*. *Above all others* would be more correct.

(d) *Are* should be *is*, because *either* implies that *one* of two alternatives is to be taken.

(e) *Lay* is an ungrammatical solecism for *lie*.

**71 Q** Give the simple Latin form, with meaning, from which the following words are derived —

*captive, conduct, confluent, translate, pendulum, sedentary, perspire, corpulent, judgment, apartment, specimen, postscript*

A. *Cap* io, *capt* um, take, *duc* o, *duct*-um, lead, *flu* o, *fluens*, *fluent* is, flow, *fer* o, *lat* um, bear, *pend* o, hang, *sed* eo, *sed*-ens, *sedent* is, sit, *spir* o, breathe, *corp*-us, body, *judic* em, judge, *part* is, part, *spec* io, see, *scrib* o, *script* um, write

**72 Q** Distinguish between *emigrant, immigrant, eminent, imminent, eruption, irruption, loath, loathe, efface, deface, principle, principal, president, precedent, practice, practise, corpse, corps*. Exemplify by short sentences.

A. *Emigrant* means one who removes from his own country to another, *immigrant* means one who moves into a country, as 'the Irish *emigrants* settled in Canada', 'the Americans kindly received the English *immigrants*'.

*Eminent* means distinguished, *imminent* means near at hand, as, 'Shakspeare was an *eminent* dramatist', 'the danger is *imminent*'.

*Eruption* means a breaking out, *irruption* means a sudden invasion, as, 'the *eruption* of Vesuvius was terrible', 'they fled on the *irruption* of the savages'.

*Loath* means unwilling, *loath* means to hate, as, 'I am *loath* to punish you', 'we *loathe* meanness'.

*Efface* means to erase, *deface* means to disfigure, as, 'his name has been *effaced* from our memories', 'time has *defaced* the inscription'.

*Principle* means a rule of action, *principal* means chief, as, 'he ruled on just *principles*', 'the *principal* buildings were destroyed'.

*President* means one who *presides*, *precedent* means a previous parallel case as, 'he was elected *president*', 'he pleaded the late decision as a *precedent*'

*Practice* is the noun, *practise* the verb as, 'the *practice* of honesty is not always easy', 'it is not always easy to *practise* honesty'

*Corpse* means a dead body, *corps* means a body of troops as, 'the *corpse* was hastily buried', 'the cavalry *corps* was well drilled'

**73 Q.** Append, in short sentences, the appropriate prepositions to the following words — *frowned*, *adopted*, *independent*, *acquiesce*, *reconcile*, *inculcate*, *inform*, *endowed*, *confide*, *pursuant*

**A** The judge *frowned at* the prisoner—Fortune *frowned upon* his attempt The orphan was *adopted by* a nobleman He is *independent of* help from others I will *acquiesce in* your proposal Be *reconciled to* your enemies He *inculcated upon* us the love of truthfulness We were *informed of* his departure He is *endowed with* much patience Do not *confide in* his promises *Pursuant to* your request, I have sold the horse

**74 Q** Define the term *Subject* Point out the Subject of the sentence in—

- It was with the deepest regret that I left him
- To reign is worth ambition
- There is nothing wanting now but rest and quiet
- Whatever is, is right

**A** The subject is that which denotes what we speak about

- The pronoun *it*, which introduces the real subject 'that I left him'
- The simple infinitive *to reign*
- Nothing* with its adjunct 'but rest and quiet'
- The sentence *whatever is*

**75 Q** Define the term *Predicate* Point out the Predicate in—

- Three times nine is twenty-seven
- He struck the man dead
- The wedding is to be to-morrow

A The Predicate is that which is said about that of which we speak.

(a) *Is twenty seven*

(b) *Struck dead*

(c) *Is to be*

76 Q Define the term *Gender* Point out and account for the Gender of the following italicised words —

(a) That mare is a very good *horse* for work

(b) What a pretty little girl *it* is !

(c) *Dr* Mary Walker is the *author* of several works

(d) The *moon* hath raised *her* lamp above

(e) *Winter* came the wind was *his* whip

(f) *Love* should have some rest and pleasure in *himself*

(g) *Love virtue she* alone is free — *Milton*

A *Gender* is a distinction made in nouns by means of which they are classed as either Masculine, or Feminine, or Neuter Names of animals or persons that may be either male or female are said to be of the Common Gender [122]

(a) *Horse* is here of the Common Gender, being used to include both horses and mares Hence it is correctly applied here to a mare [123]

(b) The Neuter Pronoun *it* is here used indefinitely and familiarly in relation to a person [447, I, (d)]

(c) *Author* is here of the Common Gender, and is correctly applied (instead of *authoress*) to a female (Mary Walker) *Dr* (*i e*, doctor) is used (instead of *doctress*) in the same way [123]

(d) *Moon*, when personified, is of the Feminine Gender, hence the feminine pronoun *her* is used in speaking of the Moon [124]

(e) *Winter*, when personified, is Masculine, hence the masculine pronoun *his* is used [124]

(f) *Love*, when personified, is Masculine, hence the masculine pronoun *himself* is used [124]

(g) *Virtue*, when personified, is Feminine, hence the feminine pronoun *she* is used [124]

77 Q Compose sentences to show the correct use of—  
*older, elder, later, latter, little, a little, one another,*



'one with another' once, at once, once for all, once in a way, once and again

✓ A He is *older* than I am. He is my *elder* brother [167, 588]

This is a *later* publication than that. Here are nuts and oranges, I prefer the *latter* [170]

He has learnt much Bengali, but he knows *little* English. He is ignorant of Bengali, but he knows *a little* English [612]

We ought to love *one another* [209]. *One with another*, I shall have enough books for the class

I was *once* in Calcutta, where I saw him *once* or twice [650]. Do not delay, go *at once*. Go separately, not all of you *at once* [651]. *Once for all* I forbid you to go [651]. I do not mind your doing this *once in a way*, but do not make a practice of it. He came to see me *once and again*, but each time I was out

78 Q Explain the force of the prefixes and suffixes in—*anarchy*, *goodness*, *circumjacent*, *sluggard*, *darling*, *glimmer*, *blackish*, *magnify*, *boyhood*, *to day*, *infer*, *insolent*, *abroad*, *apathy*, *asterisk*

A *Anarchy* (*an*, without) = *absence* of government [42]

*Goodness* (*ness*, forming abstract nouns) = the *quality* of being good [56]

*Circumjacent* (*circum*, around) = lying around [39]

*Sluggard* (*ard*, intensive suffix) = one who is *very* sluggish [55]

*Darling* (*ling*, diminutive) = *little dear* [57]

✓ *Glimmer* (*er*, frequentative) = to *keep on* glimmering [59]

✓ *Blackish* (*ish*, diminutive) = *somewhat* black [58]

*Magnify* (*fy*, causative) = to *make* great [51]

*Boyhood* (*hood*, forming abstract nouns) = *state* of being a boy [56]

*To day* (*to*, preposition) = *for* the day [288]

✓ *Infer* (*in*, into) = to bring *into*, deduce [39]

✓ *Insolent* (*in*, not) = *not* customary, rude [39]

✓ *Abroad* (*a*, on) = out of doors [52, (1)]

*Apathy* (*a*, without) = *want* of feeling [40]

*Asterisk* (*ist*, diminutive) = a *little* star

79 Q Explain briefly the difference between *shall* and *will* in interrogative sentences, and justify or correct the following —

- (a) *Will* we see you here to-morrow?  
 (b) *Shall* you go to the auction?  
 (c) *Will* you go to the auction?  
 (d) I *will* be glad to see you  
 (e) I *shall* give you timely notice of my success

A Shall I? }  
 Shall you? } are enquiries as to *future events* in relation to the  
 Will he? } *person represented by the pronoun*

Shall he? }  
 Will you? } are enquiries as to the *wish* of the *person spoken to*  
 Shall he? } [346]

(a) Incorrect (for 'Shall we' &c ?), because it is absurd for us to enquire about our own wish or intention [346]

(b) Correct, an enquiry about a future event [346]

(c) Correct, an enquiry about the wish of the person addressed [346]

(d) Incorrect (for 'I shall' &c), because it is absurd to *promise* to feel glad [342]

(e) Incorrect (for 'I will' &c), because the sentence expresses a *promise* and not *mere futurity* of action [341]

80 Q What is a *Homonym*? Give an instance State the different meanings and derivations of the words *sound, mole, quire, host, quarry*

A A Homonym is a word which has the same form and sound as some other word, though distinct from it in origin and meaning. Thus *bat* in 'cricket bat' is Keltic, *bat*, the animal, is Scandinavian [90]

*Sound*=(1) healthy (O E *sund*), (2) a *strait* and to *probe* (O E *sund*, a swimming), (3) a noise (Lat *sonum*)

*Mole*=(1) a mark on the body (O E *māl*, a spot), (2) the animal (O E *moldwarp*, mould=crater)

*Quire*=(1) an amount of paper (Lat *quatuor*, four), (2) a choir (Gk *choros*, a band of singers)

*Host*=(1) an entertainer (Lat *hospitem*), (2) an army (Lat *hostem*, an enemy), (3) the consecrated *wife* (Lat *hostia*, a victim)

*Quarry*=(1) a place where stones are dug (Lat *quadrare*, to square), (2) slaughtered game (Lat *corium*, a hide)—[App A]

81 Q. Give instances of Prepositions used as Adverbs and as Conjunctions

(1) Parse *away* in—

- (a) He went *away* in a rage
- (b) This is far and *away* the best
- (c) *Away*! I will not hear you
- (d) The Thugs made *away* with him

(2) Parse the italicised words in—

- (a) The river ran *purple* to the sea
- (b) This is the *only* way to do it
- (c) I will do it *only* this *once*
- (d) He is a *seldom* contributor

A Adverbs —The train has come *in* Go *on* He has taken *over* charge He gave *up* the search [405, &c]

As Conjunctions —He left *before* I came Be ready *against* I arrive He came *after* I was gone

- (1) (a) *Away*—adverb, modifying the verb 'went'
- (b) *Away*—adverb, forming part of the adverbial phrase 'far and away,' which modifies the adjective 'best'
- (c) *Away* (for 'go away')—adverb in form, verb in use, imperative mood, present tense
- (d) *Away*—adverb, modifying the verb 'made'
- (2) (a) *Purple*—adjective, positive degree, used (predicatively) as subjective complement of the verb 'ran' [236 7]
- (b) *Only*—adjective, qualifying 'way' [490]
- (c) *Only*—adverb, qualifying the adverbial phrase 'this once'
- Once*—adverb in form, noun in use, common, neuter gender, singular number, objective case, used adverbially to denote point of time [287, Note, 153, (b)]
- (d) *Seldom*—adverb, used (apparently) as an adjective [300]

82 Q. Explain and give examples of—(1) Substantive, (2) Adjective, (3) Adverbial Clauses Analyse —(a) It is not true that he said so, (b) Give me what I ask for, (c) He spoke loud that I might hear him.

A (1) A Substantive Clause is one which, in its relation to the rest of the sentence, is equivalent to a substantive as, 'He said *that I was wrong*'

(2) An Adjective Clause is one which, in its relation to the rest of the sentence, is equivalent to an adjective as, 'There is the man *whom I saw*'

(3) An Adverbial Clause is one which, in its relation to the rest of the sentence, is equivalent to an adverb as, 'He came *when I was out*'

(a) Provisional subject *it*

Real subject (substantive clause) *that he said so*

Predicate *is* (verb) *true* (complement)

Adverbial adjunct *not*

(b) Subject (understood) *you*

Predicate *give*

Indirect object *me*

Object (adjectival clause used substantively) *what I ask for*

(c) Subject *he*

Predicate *spoke*

Adverbial adjuncts *loud*, with the adverbial clause *that I might hear him*

83 Q Give the plural of—*ox*, *tooth*, *fly*, *roof*, *cargo*, *court-martial*, *lieutenant-governor*, *book-case*, *formula*  
Comment on the forms *children*, *brethren*

Mention four nouns (a) that have no singular, (b) that have no plural number

A Oxen, teeth, flies, roofs, cargoes, courts martial, lieutenant governors, book cases, formulæ and formulas [131—9]

*Children* and *brethren* are double plural, formed by adding *en* to the old English plural forms *childre*, *brethre* [131, Note]

(a) amends, gallows, means, news [135]

(b) alms, riches, caves, kickshaws [136]

84 Q Derive *gossip*, *detest*, *curfew*, *heathen*, *charnel*, *bedlam*, *cherry*, *talents*, *dexterity* Mention any other English words having a similar derivation to that of *cherry*

A *Gossip*, O E *god-sib*, related in God, a sponsor, hence, an idle talker [p 300]

*Detest*, Lt *detestor*, I call to witness, hence, to hate intensely

*Curfew*, O F *covec fue*, fire cover, hence, the bell rung as a signal to put out lights [p 299]

*Heathen*, lit a dweller on the *heath*, hence, an unbeliever, because Christianity prevailed first in cities

*Charnel*, Lt *caro, carnis*, flesh, hence, containing excreases شتر

*Bedlam*, short for *Bethlehem*, the name of a hospital for lunatics [p 298]

*Cherry*, from *Cerasus*, on the Black Sea, whence the fruit was imported

*Talents*, Gk *talanton*, a weight, a sum of money, hence, abilities (see Parable in Bible, *Matt* 25)

*Dexterity*, Lt *dexter*, the right hand, = right handedness, hence, cleverness

Other words derived, like *cherry*, from Proper Names, are — *dunce* (Duns Scotus), *copper* (Cyprus), *bayonet* (Bryonne), *calico* (Calicut), *peach* (Persicum = Persia), *brougham* (Lord Brougham), *boycott* (Captain Boycott) [p 303, foot note 1] ایست / ی

**85 Q** 'By this, the storm grew loud apace'—*Campbell*  
Explain clearly the meaning of *by* here, and trace this meaning up to its primary one. Derive and parse *apace*

A *By* denotes primarily *rest near without contact*, hence here proximity in relation to time, and 'by this' means 'near to this time,' 'when this time was reached' [385, 401, (1)]

*Apace* = a (indef art) pace, at a footpace, slowly, but now means quickly [52, Note] An Adverb, modifying the phrase 'grew loud'

**86 Q** Show clearly, giving examples, the difference between (a) a *Simple*, a *Complex*, and a *Compound* sentence, (b) the *Direct* and *Indirect* form of Narration

A (a) A *Simple* sentence contains only one subject and one finite verb, as 'Ram struck the dog'

A *Complex* sentence contains, besides a principal subject and predicate, one or more subordinate clauses which have subject and verbs of their own, as, 'Ram, who is a bad boy, struck the dog'

A *compound* sentence consists of two or more independent sentences, connected by co-ordinative conjunctions, as, 'Ram struck the dog and it ran away'

(b) In the *Direct* form of Narration, the actual words used by the speaker are given as, 'Ram said, "I am going home"'

In the *Indirect* form of Narration, the substance or meaning of the words used by the speaker is given—not his actual words as, 'Ram said that he was going home'

87. Q. 'The gifts the father gave be ever thine'—*Pope's Homer*

Parse *be* in this passage. State exactly what part of speech *thine* is. What are its uses? State the object of *gave*

A *Be* is a verb, intransitive, active voice, subjunctive mood, present indefinite tense, plural number, third person, having for its subject the noun *gifts* [269]

*Thine* is a possessive adjective pronoun, used predicatively. *Thine* is used—(1) when the noun to which it relates is not expressed (as here), (2) in poetry for *thy*, before a vowel or mute *h* [187]

The object of *gave* is the relative pronoun *which*, understood after 'the gifts'

88 Q. Enumerate and give examples of Suffixes forming Diminutives, distinguishing those that are Teutonic from those that are Romance

A Teutonic *-en*, kitten, *-lin*, lambkin, *-ling*, duckling, *-ock*, hillock [57]

Romance *-ole*, particle, *-et*, cockerel, *-let*, streamlet [49]

89. Q. Parse and explain the italicised words in the following sentences —

(a) You *need* not go at once

(b) I *needs* must go at once

(c) This is not *worth* much

(d) Woe *worth* the day'

(e) You must *do* as you are told

(f) This will never *do*

**A** (a) *Need*—verb, transitive, active voice, indicative mood, present indefinite tense, second person, plural number, having for its subject the pronoun 'you,' and having the infinitive 'go' as its objective complement [236, 238]

(b) *Needs*—genitival adverb, modifying the verb 'go' [287]

(c) *Worth*—adjective, qualifying 'this,' and having 'much' for its adverbial object denoting value [153, (c), 495, (5)]

(d) *Worth*—verb, intransitive, subjunctive mood, present indefinite tense, third person, plural number, having for its indirect object the noun 'day' Meaning 'Woe be to the day!' [280]

(e) *Do*—verb, intransitive, infinitive mood, present indefinite tense, singular or plural number, second person, having for its subject the pronoun 'you,' it is modified by the adverbial clause 'as you are told' Meaning 'act'

(f) *Do*—verb, intransitive, active voice, simple infinitive mood, indefinite tense Meaning 'suit,' 'answer the purpose' [279]

✓90 **Q** Explain the meaning of the following sentence according as the adverb *only* is placed (1) before the verb, (2) after the verb, (3) at the beginning of the sentence, (4) at the close of the sentence —

'He only travelled to dispel his gloomy thoughts'

**A.** (1) He adopted no other means to dispel his gloomy thoughts than travelling

(2) His sole object in travelling was to dispel his gloomy thoughts

(3) He was the only person that travelled to dispel his gloomy thoughts

(4) He travelled to dispel nothing but his gloomy thoughts

91 **Q** Correct the following sentences and explain the nature of the errors —

(a) In his bankrupt circumstance, he prefers a pension to be substituted by a sum of ready money

(b) The lecturer said that a luxuriant vegetation always required an abundant supply of heat and moisture

(c) This is the man whom everybody said was off his wits

A (a) In his bankrupt circumstances, he prefers a sum of ready money to be substituted for a pension Circumstance (sing.) means 'occurrence', circumstances (plur.) means 'condition,' the sense required here 'Substituted' is here wrongly used for 'replaced', if the verb *substitute* is used, it must be followed by *for*, not *by*, and the order of words must be inverted [591]

(b) The lecturer said that a luxurious vegetation always requires an abundant supply of heat and moisture *Required* should be *requires* because the present indefinite tense is used to express what habitually takes place [325, (a)]

(c) This is the man who everybody said was off his head *Whom* should be *who*, because it is not the object of 'said,' but the subject of 'was' *Wits* is unidiomatic for *head* 'Out of his wits' would be correct

92. Q. Explain the meaning of the Prefixes in the following —*non-grammatical*, *ex-emperor*, *pseudo-patriot*, *de-odorise* Show by examples the *depreciative* force of the suffixes *-ard*, *-ster*, *-ling*, *-ist*, *-ish*, *-ism*

A *Non* = not, *non-grammatical* is not so emphatic as *ungrammatical* [39]

*Ex-* = out, *ex-emperor* is one who no longer holds the position of emperor [39]

*Pseudo* = false, *pseudo-patriot* is a pretended patriot [40]

*De* = from *de-odorise* is to take the odour from anything [39]

*Drunkard*, one who drinks to excess, *rhymester*, an inferior poet [55], *hireling*, a mercenary [57], *Romanist*, contemptuous term for a Roman Catholic [45], *womanish*, effeminate [58], *truism*, a self evident truth [46]

93. Q. What is the difference in modern English between the uses of *thou* and *you*? Account for the forms—*myself*, *himself*

A *Thou* is now limited to poetry and addresses to the Deity It is also used by members of the Society of Friends. *You* is used generally, whether we are addressing one person or more than one [181]

*Self*, originally an adjective, came to be regarded as a substantive and was preceded by the pronoun in the possessive case, so that, instead of *me self*, we get *myself* But as regards the demonstrative, the



h made, was not retained, so that we have *him self*,  
-self [185]

94 Q Derive and give the exact meaning of the gram-  
mal term *Reflexive* 'They love one another',  
*me*

*we*, from Lat *reflexus* 'bent back' is a term applied to  
l verbs, when the agent is supposed to bend the action  
mself Thus in 'He threw himself down,' the verb *threw*  
ively and the pronoun *himself* is a reflexive pronoun

noun, substantive, indefinite, third person, common gender,  
ber, nominative case, being subject to the verb *loves* under-  
full construction is 'They love, one loves another'

95 Q Classify and give the meaning of the following  
ounds —*time-server*, *drift-wood*, *stumbling-block*,  
*hold*, *purse-proud*, *hush-money*, *light-fingered*,  
*war* State what part of speech the components  
compounds are

A *Time server*, one who suits his opinions to the times, syntacti-  
cal compound,—an object (noun) followed by an agent (noun) [66]

*Drift wood* (=drifted wood), wood drifted by water, syntactical  
compound,—a past participle followed by a noun which it qualifies  
[67,(c)]

*Stumbling block*, a cause of error, juxtapositional compound,—a  
noun preceded by a verbal noun which defines it [74]

*Strong hold*, a fortress, syntactical compound,—an adjective follow-  
ed by a noun which it qualifies [67, (a)]

*Purse proud*, insolent from wealth, juxtapositional compound,—  
an adjective preceded by a noun, which is adverbial to it [77, 1]

*Hush money* (= hushing money), a bribe to make one keep silent;  
juxtapositional compound,—a noun preceded by a verbal noun, which  
defines it [74, and *Note*]

*Light fingered*, thievish, juxtapositional compound,—a noun (with  
participial ending) preceded by an adjective [78, and *Note*]

*Over hear*, to hear by accident, juxtapositional compound,—a verb  
preceded by an adverb [79]

96. Q. 'Language may be *affected*, but not *affecting*.'—  
Goldsmith

Explain the difference of meaning between the two words in italics Also between—(1) *corporal* and *corporeal*, (2) *stationary* and *stationery*, (3) *verity* and *veracity* Form sentences in illustration

A *Affected* means unnatural, artificial, pretentious

*Affecting* means moving, pathetic مؤثر - مؤثر

(1) *Corporal* means 'relating to the body,' as 'corporal punishment', *corporeal* means 'having a body, material,' as 'corporeal substance'

(2) *Stationary* means 'standing still, not proceeding,' as 'the buildings are stationary for want of funds', *stationery* means 'articles (as pens, paper, &c) sold by a stationer,' as, 'this office spends much on stationery'

(3) *Verity* means 'truth' or 'a true assertion,' as, 'I say this in all candour and verity', *veracity* means 'truthfulness,' as 'your story is strange, but I do not doubt your veracity'

97. Q. Explain the words in italics in the following phrases — a *standard* writer, a *dry* jest, an *indifferent* physician, a *handsome* subscription, the *generous* bowl, the *late* Keshub Chunder Sen, in *round* numbers, this is of the *last* importance, gone *for good*, the *main* thing, a *sound* flogging, they came to *high* words, a *broad* hint, a *flat* refusal, a *hard* bargain, a *rough* guess

A *Standard* = established as a model, high-class *Dry* = sarcastic, caustic *Indifferent* = inferior [98] *Handsome* = generous, large *Generous* = full, abundant *Late* = just deceased [170] *Round* = ending in a cipher, omitting fractions or small amounts *Last* = utmost [170] *For good* = entirely, with no intention of returning [403, (2), (f)]. *Main* = principal *Sound* = thorough, severe *High* = loud, angry *Broad* = plain, undisguised *Flat* = downright, complete *Hard* = rigorous, oppressive. *Rough* = unconsidered off hand بالکل

98. Q At what different periods have Latin words been introduced into English? Illustrate your answer by three words under each period

A At four periods [20—23] —

(1) During the Roman occupation of Britain, A D 43—418 as, Gloucester (*castra*), Lincoln (*colonia*), Portsmouth (*portus*)

(2) From the 6th to the 10th centuries, after the introduction of Christianity as, candle (*candela*), font (*fontem*), temple (*templum*)

(3) At the Norman Conquest as duke (*dux*), piety (*pietatem*), course (*cursus*)

(4) At the Revival of Classical Learning in the 16th century as, biped (*bipes, bipedis*), manuscript (*manuscriptum*), vivid (*vividus*)

with two feet

99. Q State (1) the *old* and (2) the *modern* meaning of the following words — *knave, fond, miscreant, frightful, silly, secure, annoy, knight*

A *Knave*—(1) boy, servant, (2) rogue [98]

*Fond*—(1) foolish, (2) affectionate [101]

*Miscreant*—(1) unbeliever, (2) villain [100]

*Frightful*—(1) timid, (2) alarming

*Silly*—(1) blessed, simple, (2) foolish [98]

*Secure*—(1) free from anxiety, (2) safe [102]

*Annoy*—(1) to injure, (2) to vex [102]

*Knight*—(1) youth, servant, (2) title of honour [102]

100 Q What is *Personal Metaphor*? Give an example of it What do you understand by 'a confusion of metaphors'? Form an instance

Turn the Metaphor in the following sentence into a Simile — 'Confidence is a plant of slow growth in an aged bosom'

A *Personal Metaphor* is that in which we transfer to an inanimate object some state or action which in a literal sense can be predicated only of a living being as, 'Everything *smiled* upon him' [502]

A *confusion of metaphors* is when we join together two or more *incongruous* images, in describing a thing as, 'His father's death was a severe *shock*, which *cut* him to the heart'

As a plant grows slowly in an exhausted soil, so confidence is not easily felt by an old man [499]

**101 Q** Write explanatory or grammatical notes on the words in italics in the following —

(a) If thou *beest* he — *Milton*.

(b) The rest *were* long to tell — *Id*

(c) Then her countenance *all* over

Pale again as death did *prove* — *Tennyson*

(d) The clouds are *lifting*, it will soon be fine

(e) This carriage *pulls* very easily

A. (a) *Beest* (=art) is the second person singular (now obsolete) of *be* conjugated in the present tense, indicative mood [269, Note]

(b) *Were* is the third person singular, past indefinite subjunctive, having for its subject the infinitive 'to tell' (=To tell the rest would be long) *To tell* is a simple infinitive, having for its object 'rest'

(c) *All* is an adverb, meaning 'entirely' *Prove* — To prove means 'to turn out to be,' 'to be shown by experience to be' (as 'He *proved* a good friend to me') and then 'to become,' is here

(d) *Lifting* is a present participle active The reflexive pronoun is omitted, and the verb *are lifting* (for 'are lifting themselves') stands by itself with an intransitive force [228] *It* here relates to something understood from the context, *viz*, the weather [449, (a)]

(e) *Pulls* = is capable of being pulled The action of pulling is attributed to the carriage as being inherent in or habitual to it [229]

• **102 Q** To what family of languages does English belong? In what sense is English said to be a *Teutonic* rather than a *Romance* language? Between about what dates would you place the following — (1) Old English, (2) Middle English, (3) Modern English? Whence were derived such local names as *Lancaster*, *Stratford*, *Lincoln*, *Portsmouth*, *Fossbury*? Explain them

**A** To the Aryan or Indo European family [15] —In the sense that English, in spite of its large absorption of Romance words, remains essentially the same language as the Ænglisc of the original Teutonic invaders of Britain [18] —Old English, A D 450—1250, Middle English, 1250—1460, Modern English, 1460 to the present time [33] —From the Romans, during their occupation of Britain between A D 43 and 418 In *Lancaster*, 'caster' = Lat *castra*, a camp In *Stratford*, 'strat' = Lat *strata*, paved roads In *Lincoln*, 'coln' = Lat *colonia*, a settlement In *Portsmouth*, 'port' = Lat *portus*, a harbour In *Fossbury*, 'foss' = Lat *fossa*, a trench

**103 Q** Correct the following sentences, where any mistakes occur, giving the reason for your correction in each case —

- (1) He is over his ears and his head in love
- (2) From last to first he never lost hope and heart
- (3) He said to accept your kind invite
- (4) This book is different to the one of my brother's
- (5) Boys act wrong when they try to deceive each other
- (6) He encouraged me for applying after the post

**A** (1) He is over head and ears in love *His* before 'head' and 'ears' is omitted in this phrase for the sake of conciseness [213] 'Head' should precede 'ears,' as naturally occurring to the mind first, since it includes the latter [362, (a)]

(2) From first to last he never lost heart and hope 'First' should precede 'last' in order to preserve the order of time [362, (a)], and 'heart' should precede 'hope,' as being the more emphatic [362, (d)]

(3) He told me to accept your kind invitation The infinitive cannot follow 'said', we must say either, "He said, 'Accept (imperative)' &c," or 'He told me to accept &c' *Invite* is a vulgar abbreviation for 'invitation'

(4) This book is different from my brother's 'Different' takes *from* not *to* after it 'The one of my brother's is not ungrammatical, but is an awkward phrase for 'my brother's (book)'

(5) Boys act wrongly when they try to deceive one another We say 'do wrong' but 'act wrongly' (adv) 'Each other' should be 'one another,' because more than two persons are referred to [209]

(6) He encouraged me to apply for the post. The verb 'encourage' takes the infinitive after it, not a preposition and a verbal noun. 'Apply' is followed by the preposition 'for' not 'after' [378]

104 Q. What is meant by the *Absolute Case*? What case was this in *old*, and what is it in *modern* English? Give instances.

'Nestor, *his age notwithstanding*, appeared on the field'

Explain the construction of the clause in *italics*

A. When a noun and a participle in agreement with it form together a clause grammatically independent of the rest of the sentence, the noun is said to be in the *absolute case*. In *old* English the dative was the absolute case as 'us sleeping' (*Wyclif's Bible*). In *modern* English the nominative is the absolute case as, 'thou leading' (*Milton*) [150]

'Notwithstanding' is a participle qualifying 'age' in the absolute case [306]

✓ 105 Q. What is an *Auxiliary Verb*? State all the uses of the auxiliary verb *do*, giving examples. Explain the meaning and construction of the following — (a) I am going, (b) I am to go, (c) I am to blame

A. An Auxiliary Verb is one that is used merely to mark some modification of the meaning expressed by another verb.

As an auxiliary verb, *do* has the following uses —

(1) It makes the emphatic form of the verb, as 'I *do* love you'

(2) It is used instead of the simple present and past indefinite tenses, in negative and interrogative sentences, as 'I *do* not love you,' 'Do you love me?'

*Note* — The forms *dost* and *doth*, rather than *doest* and *doeth*, are used when the verb is auxiliary

(a) I am going = I am in process of going. 'Going' is the present participle, joined to the auxiliary to form the present imperfect tense of the verb 'to go'

(b) I am to go = it is settled that I shall go. 'To go' (= for going) is the gerundial infinitive [329, 252]

(c) I am to blame = I am blamable 'To blame' (= for blaming) is the gerundial infinitive [252]

**106 Q** What two ways are there of expressing *Multiplicatives* in English? Give the first three *Cardinal* and the first three *Ordinal* Adverbs How are the former derived? Whence do we get the numeral *second*? What was once used in its stead?

**A** (a) By English words formed by the suffix *fold*, as two *fold*, three *fold*, &c (b) By Romance words formed by the suffix *ple* or *ble*, as *sim ple* (or *sin gle*), *dou ble*, *tre ble* (or *tri ple*), *quadruple*, &c [174]

Cardinal adverbs *once*, *twice*, *thrice*, ordinal adverbs *first*, *secondly*, *thirdly* [175]

*Once* (ones), *twice*, and *thrice* are adverbs which are the old genitive cases of nouns [287]

*Second* is derived from Lat *secundus*, following, *other* was once used in its stead [175]

**107 Q** Decline the true Personal Pronouns What class of Pronoun is *he—she—it*? Show, giving examples, when the possessive pronoun *my*, and when *mine*, should be used Form sentences illustrating the correct use of *each other* and *one another*

A	SING		PLUR
	<i>Nom</i>	I	we
	<i>Poss</i>	[mine or my]	[our]
	<i>Obj</i>	me	us
	<i>Nom</i>	thou	ye or you
	<i>Poss</i>	[thine or thy]	[your]
	<i>Obj</i>	thee	you or ye
			[179, 180]

(Note —The forms in brackets are now used only as adjectives)

*He—she—it* is a Demonstrative Pronoun, since it has distinction of gender, which the personal pronouns have not, and its signification is not complete in itself

*My* is used only attributively as, 'This is *my* book'

*Mine* is used only when the noun to which it relates is not expressed after it, as, 'This book is *mine*', except sometimes in poetry—  
(a) when the pronoun follows the noun, as 'Brother *mine*', (b) before a word beginning with a vowel or mute *h*, as 'Star of hope, to bless *mine* eyes' [187]

They both love each other    They all love one another [209]

**108 Q** What is the difference between the uses of the Infinitive in the following sentences —

(1) Boys like *to play*    (2) The boy went *to fetch* the book

Explain clearly the two constructions    What Part of Speech is the *to* of the infinitive mood ?

A (1) *To play* (= playing) is the simple infinitive, equivalent to an abstract noun, object of the verb 'like' [251]

(2) *To fetch* (= for fetching) is the gerundial infinitive expressing the purpose of the boy's going [252]

*To* of the infinitive is a preposition

**109 Q** Explain the difference of meaning between (1) *decry*, *descri*, (2) *verbal*, *verbose*, (3) *depreciate*, *deprecate*, (4) *gentle*, *genteel*, (5) *humane*, *human*, (6) *populous*, *popular*, (7) *observance*, *observation*, (8) *variance*, *variation*, *variety*, (9) *funereal*, *funeral*, (10) *compliment*, *complement*, (11) *proscription*, *prescription*, (12) *physisic*, *physique*

A (1) *Decry* = to condemn, blame, *descri* = to espy تکلیف - تکیف

(2) *Verbal* = expressed in words, *verbose* = wordy کثرت کلمات

(3) *Depreciate* = to disparage, *deprecate* = to regret deeply افسوسنا

(4) *Gentle* = mild, *genteel* = well bred

(5) *Humane* = kind, *human* = pertaining to man

(6) *Populous* = full of people, *popular* = pertaining to or pleasing the people

(7) *Observance* = performance, that which is to be observed, *observation* = attention, a remark

(8) *Variance* = disagreement, *variation* = change, *variety* = difference



- 1) *Funeral* = pertaining to a burial, *funereal* = dismal  
 2) *Compliment* = a flattering remark, *complement* = the full amount  
 3) *Proscription* = utter rejection, *prescription* = a recipe, custom  
 4) *Physic* = medicine, the art of healing, *physique* = bodily constitution or structure  
*cion* = place or point of union, *uncture* = a critical or important point

110 Q What is a *Hybrid*? Why is it so called? Give an example Give the derivation of *demigod*, *somnambulist*, *heirloom*

A A Hybrid is a word whose component elements are derived from different languages It is so called because such a word is a mongrel or mixture of two languages as, *grandfather*, in which *grand* is French, and *father* is English [84]

*demigod* = Lat prefix *demu-*, half, and English *god*

*somnambulist* = Lat *somnus*, sleep, *ambulo*, I walk, and Greek *ix 1st*

*heirloom* = Old Fr *heir*, Lat *heres*, and English *loom*, a piece of furniture

111 Q *Swine*, *kine*, *brethren*, *chicken*, *welkin*, *women*  
Some of these are singular, others plural, classify them

A Singular *swine*, *chicken*, *welkin*

Plural *kine*, *brethren*, *women* [131]

112 Q Form nouns denoting office or jurisdiction from the following — *protector*, *pope*, *bishop*, *professor*, *pontiff*, *apostle*, *earl*, *lady*, *Christian*, *sheriff*. What is the force of the suffixes in—*golden*, *whitish*, *joyless*, *gladsome*?

A Protectorate, popedom, bishopric, professorship, pontificate, apostleship, earldom, ladyship, Christendom, shrievalty

*En* = made of, *ish* = somewhat, *less* = without, *-some* = having the quality of [58]

113 Q Alter the arrangement of the italicised clauses in the following sentences, so as to place the nominative *after* the verb —

- (a) *If he were in town*, he would be present  
 (b) *The man replied* . 'Alas ! I must submit to these conditions '  
 (c) Then, all in a moment, *the signal flew up and the guns went bang*  
 (d) *He no sooner heard this* than he fled  
 (e) *The vanity of our life is such*, that we are seldom quite contented.  
 (f) *Here his head rests* upon the lap of earth.

- A (a) Were he in town, he would be present  
 (b) 'Alas 'replied the man, 'I must submit to these conditions '  
 (c) Then, all in a moment, up flew the signal and bang went the guns  
 (d) No sooner did he hear this than he fled  
 (e) Such is the vanity of our life, that we are seldom quite contented  
 (f) Here rests his head upon the lap of earth

**114 Q.** What are *Strong* and what are *Weak* verbs? Give examples Give the present and the preterite tenses answering to the past participles—*clad, shod, shorn, woven, slain, clung, bidden, stuck, sought, crept*

A. *Strong* verbs form the past indefinite tense by modifying the vowel sound of the root as, *write, wrote*

*Weak* verbs form the past indefinite tense by adding -d or t to the root as *love, loved, deal, dealt*

PRES	PRET	PAST PART
clothe	clad, clothed	clad
shoe	shod	shod
shear	shorn	shorn
weave	wove	woven
slay	slew	slain
cling	clung	clung
bid	bade, bid	bidden
stick	stuck	stuck
seek	sought	sought
creep	crept	crept

**115 Q** Substitute simple English verbs followed by prepositions used adverbially for the italicised Romance verbs in the following sentences —

- (a) He is *progressing* in his studies
- (b) This must be *deferred* till to morrow
- (c) He *proceeded* to remark that, &c
- (d) I have *published* a new work.
- (e) He is much *displeased* at my conduct
- (f) I intend to *expose* him for acting thus

- A**
- (a) He is *getting on* in his studies
  - (b) This must be *put off* till to morrow
  - (c) He *went on* to remark that, &c
  - (d) I have *brought out* a new work
  - (e) He was much *put out* at my conduct
  - (f) I intend to *show* him up for acting thus

**116 Q** Write an imaginary conversation between two Englishmen, A and B, upon the climate of India

**A** A—What do you think of the climate of India?

**B** B—It is generally very hot, and often very damp

**A** A—That is true, but in most parts the cold weather is very delightful

**B** B—Yes, but it is only too short I wish it lasted longer

**A** A—And then, what finer climate can you have than that of the hills?

**B** B—That is all very well, but I have to live in the plains

**A** A—But do you not think the rains are a pleasant change after the hot weather?

**B** B—At first they are, but one soon gets tired of them Give me the English climate

**117 Q** What is *Punctuation*? Mention the chief stops Punctuate the following sentence, putting capitals, quotation-marks, &c, where necessary —

do they know nothing of her mr fenwick said she she has gone away he replied probably to london we must think no more about her mrs brattle at any rate

for the present I can only say that I am very very sorry that I brought you here

A. *Punctuation* is the art of marking with points or stops the various divisions of a piece of writing into sentences and clauses. The chief stops are the *full stop* (.), the *colon* (:), the *semicolon* (;), and the *comma* (,) [574—578]

"Do they know nothing of her, Mr Fenwick?" said she. "She has gone away," he replied, "probably to London, we must think no more about her, Mrs Brattle, at any rate for the present. I can only say that I am very very sorry that I brought you here."

118. Q. Correct any errors of arrangement in the following sentences —

- (a) The king ordered the rebels to be slain, who had never been cruel before
- (b) He determined unhesitatingly to go at once
- (c) He did not intend to hurt the men, but only to frighten him
- (d) This language is not only hard to write, but also to read
- (e) A mountain was in sight, with at its foot a small but picturesque village

State the rule violated in each case

- A. (a) The king, who had never been cruel before, ordered the rebels to be slain
- (b) He unhesitatingly determined to go at once
- (c) He intended not to hurt the man, but only to frighten him
- (d) This language is hard not only to write, but also to read
- (e) A mountain was in sight, with a small but picturesque village at its foot

Rules —

- (a) The relative should be placed immediately after its antecedent
- (b) The adverb should precede the verb that it modifies
- (c) When a word or phrase is to be understood from a previous clause, it must be exactly expressed in that clause. Thus

'he intended' is understood after 'but,' hence 'he did not intend' cannot be used in the previous clause

(d) 'Not only' should immediately precede the word to which it relates

(e) Do not insert a phrase between a preposition and its adjunct

**119 Q.** Distinguish between (giving examples) —(1) *mendicity*, *mendacity*, (2) *imperious*, *imperial*, (3) *reverend*, *reverent*, (4) *continuous*, *continual*, (5) *signification*, *significance* What two different meanings have the verbs *excuse*, *reflect upon*?

**A** (1) *Mendicity* = the state of being a beggar, *mendacity* = falsehood as, There is much *mendicity* in India The whole statement is full of *mendacity*

(2) *Imperious* = haughty, *imperial* = pertaining to an emperor as, His manner was *imperious* An *imperial* salute consists of 101 guns

(3) *Reverend* = worthy of reverence, *reverent* = showing reverence as, We ought to be *reverent* towards our *reverend* elders

(4) *Continuous* = uninterrupted, *continual* = constant as, He went on in one *continuous* stream of talk, though there were *continual* attempts at interruption [87, (25)]

(5) *Signification* = meaning, *significance* = important meaning as, What is the *signification* of this word? His look was full of *significance*

*Excuse*—(1) to free from blame, (2) to free from an obligation.

*Reflect upon*—(1) to ponder, (2) to find fault with.

**120 Q** Write down briefly, in English, the substance of any English or Indian fable or story that you may remember

**A** When the famous George Washington was a little boy, his father gave him a toy axe, with which he used to chop up pieces of firewood in his play time One day, when his father was away, the little Washington climbed over into the orchard, axe in hand, and found himself close to a favourite cherry-tree of his father's Its smooth trunk looked very tempting to chop at, and George began to hack away at it with his axe, till he had made a great hole in it His father, on

his return, went into the orchard, and, seeing what had been done, was very angry. He called his little son, and asked him who had spoilt the tree. The boy hesitated a moment, and then broke out "I did it, father, with my little axe, I cannot tell a lie, I did it." Then his father was so pleased with his son's love of truth that he forgave him for what he had done.

**121 Q** Write down opposite to the following words their correct pronunciation in English—*route, suite, trait, chasm, lever, medicine, antipodes, contrary, miscellany, massacred, covetous, lady, knowledge, again, against, often, hasten, apostle, humble, herb, victuals, venison, hough, sough, gauge*

**A** *Route* = rōōt, *suite* = swēēt, *trait* = trā or trāt, *chasm* = hazm, *lever* = lēēver, *medicine* = med'-i sin, *antipodes* = an tip' o-dēz, *contrary* = kon'-tra ri, *miscellany* = mis sél an i, *massacred* = más sɪ kerd, *covetous* = kuv' et-us, *lady* = lā'di, *knowledge* = nol'-edge, *again* = ɹ gén, *against* = a génst, *often* = óf n, *hasten* = hā's n, *apostle* = a pos l, *humble* = hūm bl, *herb* = herb, *victuals* = vit'ls, *venison* = ven zn, *hough* = hok, *sough* = sow, *gauge* = gāj

**122 Q** Form *Diminutives* from the words—*verse, man, eagle, goose, seed, lamb, flower dear, tart, part, hill, sack, hump*

**A** *Versicle, manikin, eaglet, gosling, seeding, lambkin, floweret, darling, tartlet, particle, hillock, satchel, hummock* [49, 57]

**123 Q** Show clearly (giving examples) the difference in meaning between—(a) *sensuous, sensual, sentient, sensitive, sensible, sensational, sentimental*, (b) *adverse, observe, inverse, diverse, converse, perverse, reverse*

**A** (a) *Sensuous* = appealing to the senses as, Music is a sensuous art. *Sensual* = voluptuous as, He indulges his sensual appetites. *Sentient* = capable of feeling as, Man is a sentient being. *Sensitive* = quick to feel as, He is very sensitive to ridicule. *Sensible* = able to feel as, He is not sensible of his loss. *Sensational* = causing excitement of feeling as, A sensational novel. *Sentimental* = having excess of feeling as, She is foolishly sentimental [87, (17)].

(b) *Adverse* = opposed as, You are adverse to my hopes *Obverse* = the face (of a coin) as, Look at the obverse and then at the reverse of this rupee *Inverse* = inverted in order as, An inverse ratio *Diverse* = different as, They are of diverse opinions *Converse* = reversed in order as, 'Manners make man' and 'Man makes manners' are converse statements *Perverse* = obstinate in the wrong as, He makes mistakes but is too perverse to correct them *Reverse* = opposite as, 'Man is mortal' and 'Man is immortal' are reverse statements

**124 Q** Correct any grammatical errors that may occur in the following —

- (a) I have not seen him since the last three weeks
- (b) Either the parents or the son has acted imprudently
- (c) Both he and I has refused to go
- (d) Neither he nor I are in the wrong

Give the rule in each case

- A (a) I have not seen him *for* the last three weeks
- (b) { Either the son or the parents have acted imprudently  
 { Either the parents have acted imprudently or the son has
- (c) Both he and I *have* refused to go
- (d) Neither is he in the wrong, nor am I

Rules —

- (a) *Since* refers to point of time and not to space of time [68o]
- (b) If subjects connected by *either* — *or* differ in number, either the plural subject should be put last and the verb made to agree with it, or the sentence should be rearranged, as above
- (c) When subjects differing in person are connected by *and*, the verb must be in the plural and in the first person, if one of the subjects is of that person
- (d) If subjects connected by *neither* — *nor* differ in person, it is better to rearrange the sentence as above

**125 Q.** Form nouns denoting State, Condition, or Quality from—*pirate, pilgrim, abound, vacant, elegant, punish, weary, timid, depart, brave, pursue, young, similar, atheist, false, flatter*

A. Piracy, pilgrimage, abundance, vacancy, elegance, punishment, weariness, timidity, departure, bravery, pursuit, youth, similarity, atheism, falsehood, flattery

126 Q Parse the italicised words in the following sentences —

(a) He has done little more than *make* a beginning

(b) He did nothing but *laugh*

(c) He *more* than *hesitated*, he refused point-blank

(d) No sooner *said* than *done*

(e) A soldier obeys his orders, and *no more*

(f) I had rather die than *alarm* the child

Explain the construction of 'I had rather die.'

A. (a) *Make*—verb, transitive, active voice, simple infinitive mood, present tense, used as a noun, being object of the verb *has done* [253, (4)]

(b) *Laugh*—verb, intransitive, simple infinitive mood, present tense, used as a noun, being object of the verb *did*

(c) *More*—pronoun, substantive, indefinite objective case, being object of the verb *did* understood (= he did more than hesitate), *Hesitated*—verb, intransitive, indicative mood, past indefinite tense, singular number, third person, having for its subject the pronoun *he*

(d) *Said, done* (= is said, is done)—verbs, transitive, passive voice, indicative mood, present indefinite tense, singular number, third person, having for their subject the pronoun *it* understood (= it is no sooner said than it is done) [376]

(e) *No*—adjective, qualifying the substantive pronoun *more* [489] *More*—pronoun, substantive, indefinite, neuter gender, singular number, objective case, being object of the verb *does* understood before it [484]

(f) *Alarm*—verb, transitive, simple infinitive mood, present tense, used as a noun, objective complement of the verb *had* understood from the previous clause 'I had rather die' = I sooner would have to die = I prefer to die

127 Q Turn the sentences (a) 'You did it,' (b) 'Nobody thinks so,' so as to make *you* and *nobody* emphatic May 'it is' be followed by a plural noun?



A (a) It was you that did it (b) There is nobody that thinks so.—Yes, as, 'It is three days since I saw you'

**128 Q.** 'O argument blasphemous, false, and proud'—  
*Milton*

Scan this line What is the general rule for the accentuation of Romance words of more than one syllable in English? Give instances

Show where the accent falls in the following —  
*pious, impious, human, inhuman, potent, impotent, secure, insecure, clement, inclement, migrate, immigrate.*

A. O ár | gument | blasphe | mous false | and pròud | ~

Romance words of more than one syllable generally throw the accent back to the earlier syllables as, *récord, éxtirpate, balcony* [114]

Píous, ímpious, húman, ínhúman, potent, ímpotent, secúre, ín secúre, clement, ínclement, mígrate, ímmigrate

**129. Q.** 'Little or no tail she (the mole) has, because she courses *it* not on the ground, like the cat or mouse.'

Explain this use of *it* What other uses has *it* in English? Illustrate your meaning by examples

A. *It* here forms a sort of Cognate Object to the verb *courses*, and 'she courses it' = she courses her course

*It* is also used—

(1) in reference to a person or a thing, when it is intended that the reference should be quite indefinite as, 'Who was *it* that you saw?' 'What a merry dog *it* is!'

(2) to introduce a succeeding, or to represent a preceding, phrase or clause as, '*It* is vain to make excuses,' 'If the day is fine, *it* (*i.e.* that the day is fine) will be pleasant'

(3) elliptically in relation to some subject or object which is understood as, '*It* (*i.e.* the clock) is striking six' There is no help for *it* (*i.e.* the occurrence)' [447—449]

**130. Q.** Explain the idiomatic uses of the verb *fall* in the following sentences —

(a) As it *fell* upon a day

(b) See that ye *fall* not *out* by the way — *E R.*

(c) Dinner was brought in, and we *fell to* at once

(d) She *fell* a-licking her puppy

Discuss the use of 'a' in (d)

A (a) *Fell* = happened, cf *accident* (Lat *cado*, I fall) (b) *Fall out* = quarrel, disagree (c) *Fell to* = fell to the dinner = began to eat (d) *Fell* = took to, began, 'a' stands for *on*, as in *asleep*, *abed*, *afoot*, &c [52, (1)]

131 Q Derive and explain the words in italics in the following —

*Implicit* confidence, *tacit* approval, *precarious* happiness, *condign* punishment, *personal* consideration, *mutual* admiration, *decisive* measures, an *apparent* contradiction, a *saving* clause, *real* property, *passive* endurance, *positive* destitution, *comparative* luxury, of *relative* importance

A *Implicit* (Lat *implicitus*, infolded) = entire, complete *Tacit* (Lat *tacitus*, silent) = unspoken, implied. *Precarious* (Lat *precor*, I pray) = depending on prayer, and so, uncertain *Condign* (Lat *con*, wholly, *dignus*, worthy) = well merited *Personal* (Lat *persona*, a mask, a person) = relating to a person, private to oneself *Mutual* (Lat *muto*, I change) = interchanged, reciprocal *Decisive* (Lat *de*, away, *cado*, *casum*, -*cisum*, I cut) = final *Apparent* (Lat *ad*, to, *pareo*, *parens*, *parentis*, I come forth) = seeming or evident *Saving* (Lat *salvus*, safe) = securing safety, preventing loss or injury *Real* (Lat *res*, a thing) = consisting of lands or houses *Passive* (Lat *patior*, *passum*, I suffer) = unresisting *Positive* (Lat *pono*, *positum*, I place) = actual, absolute *Comparative* (Lat *con*, together, *paro*, I put) = estimated by comparison with the general or average luxury, and so, considerable *Relative* (Lat *re* =, back, *fero*, *latum*, I carry) = in relation to something else

132 Q 'My soul *turn* from them, *turn* we to survey' —  
*Goldsmith*

Parse the two words in italics. Also parse *turn* and *let* in 'let us turn'

**A** *Turn* (1)—verb, intransitive, subjunctive mood, present indefinite tense, singular number, third person, used with an imperative sense, and having for its subject the noun 'soul'

*Turn* (2) is the same, but in the first person plural, and having for its subject the pronoun 'we' [245]

In 'let us turn,' *turn* is simple infinitive mood, present indefinite tense, objective complement of the verb 'let', *let* is a verb, transitive, active voice, imperative mood, second person, with its subject (you) omitted

**133 Q.** How are the words of a language formed? Explain into what two classes Compound Words may be divided Analyse and compare—(1) *work-day*, *day-work*, (2) *mill-hand*, *hand-mill*, (3) *horse race*, *race-horse*

**A** The words of a language are formed from Roots, which are the parts that it possesses in common with other languages derived from the same source [34]

Compound words may be divided into—

(1) Syntactical Compounds, in which the component parts are connected according to some rule of syntax as, *black bird* (adjective qualifying a noun), *tell tale* (verb governing a noun)

(2) Juxtapositional Compounds, in which the component parts are formed into one word by the mere juxtaposition as, *foot ball*, *white wash* [64]

These are all juxtapositional Compounds, made up of nouns preceded by other nouns which define them Thus (1) *work day* = a day in which work is done, as opposed to a Sunday or a holiday, *day work* = work done by day, as opposed to work done by night (2) *Mill hand* = a hand or worker in a mill, *hand mill* = a mill worked by the hand (3) *Horse race* = a race in which horses run, *race horse* = horse that runs in a race

**134 Q.** 'He had just stepped upon the threshold of learning'

What figure of speech have we in this sentence ? Put it into the form of a *Simile*. What is *Metonymy* ? Give an instance

A A Metaphor 'As one steps upon the threshold of a house, so he had just entered upon the commencement of learning' Metonymy is a figure of speech in which one word is put for another related to it as, 'He is a good *car* (for *writer*)' [504]

135 Q. Parse the words in italics in the following sentences —

(a) He finished the work *as* I directed

He is *as* good *as* he is great.

Timoleon, *as* you know, acted wisely

(b) *There* was at Venice a certain merchant

*It* now happened that Ram returned home

(c) Was there ever *such* self-possession ?

A (a) *as* (1)—conjunctive adverb of manner, modifying the clause 'he finished the work' [285]

*as* (2)—adverb, modifying 'good'

*as* (3)—conjunctive adverb, correlative to the preceding 'as,' and modifying 'is great' [202, (3)].

*as* (4)—relative pronoun, having for its antecedent the clause 'Timoleon acted wisely' [201].

(b) *there*—adverb, unemphatic, used to introduce the subject of the sentence, *viz.* 'merchant' [p. 199, *footnote*]

*it*—demonstrative pronoun, substantive, third person, neuter gender, singular number, nominative case, subject of the verb 'happened,' used to introduce the succeeding clause, 'that Ram returned home'

(c) *such*—demonstrative pronoun, adjective, qualifying the noun 'self-possession'

136 Q. What is a *Principal Sentence* and a *Subordinate Clause* ? Analyse the following —

(a) The earth must be a globe, because its shadow in every position is round

(b) The shadow of the earth in every position is round, therefore the earth must be a globe

**A** A *Principal Sentence* is that part of a complex sentence which contains the principal subject and predicate

A *Subordinate Clause* is that part of a complex sentence which cannot stand by itself, but is dependent upon the Principal Sentence. Subordinate clauses may be Substantive, Adjective, or Adverbial clauses

(a) Complex Sentence —

*Subject,* 'the earth'

*Predicate* { *verb*, 'must be'  
                  { *complement*, 'a globe'

*Adverbial adjunct of predicate* { 'because its shadow in every position is round'

(b) Compound Sentence, containing two co ordinate sentences (1) and (2) —

(1) *Subject (with attributive adjuncts)*, 'the shadow of the earth in every position'

*Predicate* { *verb*, 'is'  
                  { *complement*, 'round'

(2) *Subject*, 'the earth'

*Predicate* { *verb*, 'must be'  
                  { *complement*, 'a globe'

**137 Q** Correct any errors in the use of the Prepositions in the following — (a) They accused him for neglecting his duty (b) A man on whom you can confide (c) They were detained at France (d) This is very different to that (e) I cannot agree with your proposal (f) He killed seven birds in one shot (g) I caught hold upon him at the left arm (h) I am living at Calcutta (i) I cannot comply to your request (j) There is no reason of going there (k) All this is foreign from the subject (l) My wishes are opposed in every turn

**A** (a) They accused him of neglecting his duty (b) A man in whom you can confide (c) They were detained in France (d) This

s very different *from* that (e) I cannot agree *to* your proposal  
 (f) He killed seven birds *at* one shot (g) I caught hold *of* him *by* the  
 left arm (h) I am living *in* Calcutta (i) I cannot comply *with*  
 your request (j) There is no reason *for* going there (k) All this  
 is foreign *to* the subject (l) My wishes are opposed *at* every turn

138 Q Illustrate by short sentences the possessive singular of the following nouns —*conscience, lady, Xerxes, goodness, duchess, negro, James, people, ostrich, Jewess*

A. He refused for *conscience's* sake The *lady's* fan is lost *Xerxes's* army was defeated For *goodness's* sake be quiet This is the *duchess's* carriage The *negro's* hair is woolly *James's* book is here He is the *people's* favourite The *ostrich's* legs are long Where is the *Jewess's* shawl?

139 Q Point out the chief differences between the diction of *Prose* and *Poetry* Turn the following passage into simple *Prose* —

This world is *all* a *fleeting* show,

For man's illusion given,

The smiles of joy, the tears of woe,

*Deceitful* shine, *deceitful* flow,—

There's nothing true *but* Heaven! (*Moore*)

Parse the italicised words

A The four chief differences are—

(1) Poetry often uses archaic and uncommon words as, *swain* for *lover*

(2) Poetry prefers archaic grammatical constructions as, *tell me not for do not tell me*

(3) Poetry often inverts the regular order of words as, 'Again *returned the scenes* of youth' (verb before subject)

(4) Poetry deals largely in figurative language as, 'Fair *laughs* the morn' [506]

This world has only an outward attractiveness which quickly passes away, and is merely designed to delude mankind The smiles of

the happy and the tears of the sorrowful are alike transitory and unreal, there is nothing genuine and trustworthy but the things of Heaven

*All*—adverb, modifying the predicate 'is a fleeting show'

*Fleeting*—verb, intransitive, participle, active voice, present tense, used as an adjective qualifying 'show'

*Deceitful*—adjective, positive degree, subjective complement, of the verb 'shine' [237]

*But*—preposition, having the noun 'Heaven' for its object

**140 Q.** What is *Idiom*? Give the rule about the translation of idioms from one language into another Explain the Particularisation of words and phrases, giving four examples

A Idiom may denote—(1) the general structure of language in its accident and syntax, which gives it a special character of its own or (2) the uses of particular words or expressions, which uses are often contrary to the general grammatical usage of the language [352]

The idiomatic word or phrase of one language must be translated not literally but by the *corresponding* idiomatic word or phrase of the other language [356]

Some words and phrases that were once general, have come to be restricted in their use, so that they can be employed idiomatically only in certain connexions or with certain meanings Thus we talk of 'egregious *folly*,' but not of 'egregious *wisdom*', of 'pocketing an *injury*,' but not 'a *kindness*', of 'imprecating *curses*,' not '*blessings*', of 'condign *punishment*,' not '*reward*' [358]

**141 Q.** Write a brief descriptive essay on 'School Life,' introducing the following synonyms —*power, force, authority, vigour, strength*

A My school life was very pleasant I used to go to school at 9 o'clock every day, and was seldom late, for I did not wish to displease my master He was a strict, but at the same time a kind man, and though he had the *power* to cane us, he seldom had the will to do so He used to say that he had rather make his boys learn their lessons by gentle treatment than by *force* Hence his *authority* was always respected in the school, and we boys were careful not to disobey his orders We spent five hours of the day at our tasks

which consisted of English Grammar, Arithmetic and Euclid, Geography, and History. We had benches to sit on and desks to write at, and there were several large maps on the school walls. The school-room itself was large, airy, and well lighted, and there was a compound, well shaded with peepul trees, outside, where we used to play. I remember that there was one boy who was possessed of such great *strength* that he could carry two other smaller boys at once, one under each arm. But he had not much *vigour* either of body or mind, for he generally sat still or sauntered about during play hours, and was very idle in school time. But one thing at least my school life has taught me—that to work well while you work, and to play well while you play, is the way to be wise in mind and healthy in body.

142 Q Write down in full, and give the meanings of the following constructions — A D, B C, MSS, *i.e.*, *q.v.*, *viz.*, N.B., D V, A.M., P.M., M.A., LL.D., *inst.*, *ult.*, *prox.*, *cwt.*, *lb.*, *8vo.*, *e.g.*, *etc.*, *id.*, *ibid.*, Co., St., Anon., *nem. con.*

A A D = Anno Domini, Latin for 'In the year of our Lord'; *i.e.* the Christian era, dating from the birth of Christ. B C = Before Christ, *i.e.* the era of the world's history dating down to the birth of Christ. MSS = Manuscripts, the letters represent the following in the word *Manuscripts* *i.e.* = *id est*, Latin for 'that is' *q.v.* = *quod vide*, 'which see' *Viz.* = *videlicet*, 'namely' N.B. = *nota bene*, 'note well' D V = *Deo volente*, 'God willing' A.M. = *ante meridiem*, 'before noonday' P.M. = *post meridiem*, 'after noonday' M.A. = *Magister Artium*, 'Master of Arts' LL.D. = *Legum Doctor*, 'Doctor of Laws' *Inst.* = *instante*, in the present month *Ult.* = *ultimo*, in the last month *Prox.* = *proximo*, in the next month *Cwt.* = C (100) and weight, a hundred weight *Lb.* = *libra*, a pound in weight. *8vo.* = *octavo*, a book in which the sheet is folded into eight leaves. *E.g.* = *exempli gratia*, 'for example' *Etc.* = *et cetera*, 'and so forth' *Id.* = *idem*, 'the same' *Ibid.* = *ibidem*, 'in the same place' Co. = company or county (in Ireland) St. = *sanct* or street Anon. = *anonymous* *Nem. con.* = *nemine contradicente*, unanimously



rts of Speech  
 e each, under-  
 each sentence  
 ctive (including the  
 noun as, 'He is a  
 sons' (5) Adverb -  
 'The boy goes to  
 are here' (6) In-  
 ou hurt me'

a rhyming verse,  
 iteration? Give

of the lines have  
 ounds  
 se, *rhythm* is the  
 in prose  
 at the beginning of  
 ers make man'

145 Q Show how the meaning of the words *shears*,  
*shore*, *skewer*, *plough-share*, *score*, *scare*, *share* (portion),  
*shred*, *sharp*, *sheer* (verb), *short* may all be traced up  
 to the Root SCER, to cut

A *Shears* = an instrument with two cutting blades *Shore* = the  
 dividing line between water and land *Skewer* = a sliced piece of  
 wood *Plough share* = the iron blade of a plough which cuts the  
 ground. *Score* = the notch cut on a stick, representing 20 *Scare* =  
 to separate, to be shy, and so, to frighten *Share* = a part divided  
*Shred* = a piece cut off *Sharp* = having a cutting edge *Sheer* =  
 to separate or deviate from one's course *Short* = cut down, scanty

*Share* = to divide a kingdom under a shereff

146 Q What Latin Prefixes (with their meanings) are  
 contained in the words—*afraid*, *strange*, *enemy*,  
*pilgrim*, *sovereign*, *outrage*? Give the meaning of the  
 prefixes in *ex-editor*, *sub-editor*, *pro-editor*, *vice-editor*.

What is the meaning of *de-* in *de-viate*, *de-cipher*, *de-fault*?

A. *Afraid* — *a* = *ex*, intensive (Lat *exfrigidare*, to freeze with terror) *Strange* — *stra-* = *extra*, outside (Lat *extraneum*, foreign) *Enemy* — *en* = *in*, not (Lat *inimicus*, unfriendly) *Pilgrim* — *fil-* = *per*, through (Lat *peregrinus*, one passing through a country, a foreigner) *Sovereign* — *sover-* = *super*, above (Lat *superum*, chief) *Outrage* — *outr* = *ultra*, beyond

*Ex editor* = one who has left the post of editor, *sub editor* = one who is editor under another who is chief editor *Pro editor* = one who temporarily acts on behalf of an editor *Vice-editor* = one who regularly takes the place of an editor in his absence

*Deviate* — *de* = from (to go from the way), *decipher* — *de-* = *in*, negative (to decipher, to make out what is obscure), *default* — *de* is intensive (failure, offence) *Deform* — *de* = from (to disfigure)

147 Q Distinguish between—(1) *discomfort*, *discomfit*, (2) *council*, *counsel*, (3) *unison*, *union*, (4) *venial*, *venal*, (5) *collison*, *collusion*, (6) *tenor*, *tenure*, (7) *allusion*, *illusion*, (8) *pallet*, *palate*, (9) *apposite*, *opposite*. Illustrate your answer by short sentences

A (1) *Discomfort* = to make uneasy, *discomfit* = to disconcert, rout as, 'The bad news discomfited him' 'The sudden attack discomfited the enemy' (2) *Council* = an advising body of men, *counsel* = advice as 'The council gave the king good counsel' (3) *Unison* = agreement (of sound), *union*, act of uniting as, 'Our feelings are in unison as to our union in a partnership' (4) *Venial* = excusable; *venal* = mercenary as, 'Such venal proceedings are not venial offences' (5) *Collison* = a striking together, *collusion* = a secret agreement to deceive as, 'He lost his life in a railway collison' 'The thief was in collusion with one of the servants of the house.' (6) *Tenor* = course, purport; *tenure*, manner of holding (land, &c) as, 'What is the tenor of his advice?' 'My tenure of office is uncertain' (7) *Allusion* = indirect reference, *illusion* = error as, 'I made an allusion to his deafness, but he is under the illusion that he can hear perfectly' (8) *Pallet* = a straw mattress, *palate* = the roof of the mouth as, 'He lay on a pallet' 'His palate is much inflamed' (9) *Apposite* = suitable, *opposite* = in front, contrary as,

' 'My opinion is exactly opposite

difference between an *Abstract*  
 ing an example of each Parse  
 the italicised nouns in the

gal are fond of study.  
 s a *witness*, you must not bear

when *Time* seemed to me an  
 and *fortune* not to suffer from  
*Fortune*  
 ie meaning of *English* and *the*  
 an Italian', can we also say

s not a thing itself, as *a star*, but a  
 g drawn off or *abstracted* from it, as  
 g itself, as distinguished from the  
 e Noun [120]

common gender, singular number  
 case, being subject of the verb 'are'  
 abstract noun used to express a con-

, common gender, singular number,  
 he verb 'is called' understood after  
 nesses) is an abstract noun used to

neuter gender, singular number,  
 verb 'bear'

, neuter gender, singular number,  
 ntroduced by 'there') of the verb  
 , a particular concrete instance of  
 220]

r gender, singular number, nomina  
 , 'seemed'

*Eternity* — noun, common, neuter gender, singular number, nominative case, being in the predicative relation to the subject 'time'. *Eternity* (= an eternal period) is a concrete instance of the abstract notion.

(d) *Fortune* (1) — noun, common, neuter gender, singular number, objective case, being object of the verb 'have had'. This *fortune* (= piece of fortune) is a concrete instance of the abstract notion.

*Ficklenneses* — noun, common, neuter gender, plural number, objective case, being object of the preposition 'from'. *Ficklenneses* (= instances of fickleness) is a concrete instance of the abstract notion.

*Fortune* (2) — noun, abstract, neuter gender, singular number, objective case, being object of the preposition 'of'.

*English* = the English language, *the English* = the English nation. We cannot say 'an English', we must say 'an English man'.

149 Q 'I *shall* probably come home straight, but if I go round, it *shall* delay me very little.'

Explain the force of *shall* in both instances. Might *will* be substituted for *shall* in either? Parse *it*.

A The first *shall* expresses mere *futurity*, or what the speaker regards as likely to happen. The second *shall* expresses a *promise*, arising out of the determination or intention of the speaker. *Will* might be substituted for the latter *shall*, but not for the former, and 'it will delay' would express merely the speaker's opinion that no delay was likely to happen.

*It* — pronoun, substantive, demonstrative, third person, neuter gender, singular number, nominative case, subject of the verb 'shall delay', used to represent the preceding phrase 'my going round'.

150 Q Give instances of the *Direct*, the *Indirect*, and the three *Intermediate* forms of Narration. Turn the following passage into the Indirect form —

"In the evening I have my game of whist, which I never miss, I am surprised that you do not play, with your skill, as I know, at games of that kind. You should play, learn. As it is, you have little to amuse you, and now is the time to acquaint yourself

with a means of enjoyment which will be a solace to you when you are grown too old for less gentle diversions "

*A Direct* I said, " Come home with me at once "

*Indirect* I asked him to come home with me at once

*1st Intermediate* I asked him to " come home with me at once "

*2nd Intermediate* I said, Come home with me at once

*3rd Intermediate* I considered the matter Why does he not come home with me at once ?

He said that in the evening he had his game of whist, which he never missed, he was surprised, he remarked, that I did not play, with my skill, as he knew, at games of that kind He said I ought to play and bade me learn He said that, as it was, I had little to amuse me, and that this was the time to acquaint myself with a means of enjoyment which would be a solace to me when I was grown too old for less gentle diversions

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## SUPPLEMENTARY QUESTIONS AND ANSWERS.

**151 Q** Form verbs—(a) from the nouns—*haste, top, critic, dew, bath, food, glass, half, advice, power*, (b) from the adjectives—*sweet, clean, bold, fertile*, (c) from the verbs—*prate, rise, start, drink*

**A** (a) hast en, topp le, critic ize, be dew, bath e, feed, glaze, halve, advise, em-power, (b) sweet en, clean se, em bold en, fertilise, (c) pratt le, raise, start-le, drench [59, 53, 60, 39, 51]

**152 ✓ Q** Correct the following sentences —

- (a) I have not seen him since a long time
- (b) No sooner he was gone, I found his book
- (c) He told me that he has been ill from two months.
- (d) These books will not contain in the box
- (e) He was prevented to go, which made me much unhappy

- A** (a) I have not seen him for a long time, *or*, It is a long time since I have seen him [680]  
 (b) As soon as he was gone, I found his book, *or*, No sooner was he gone than I found his book [684]  
 (c) He told me that he had been ill for two months,  
 (d) These books cannot be contained in the box, *or*, The box will not contain these books [644]  
 (e) He was prevented from going, which made me very unhappy [673]

**153 Q** Explain the italicised phrases in the following sentences —

- (a) As a student at college, he *carried all before him*
- (b) I saw that he wanted to *pick a quarrel* with me.
- <sup>b</sup> (c) I felt rather nervous, but he *set me at my ease* at once
- (d) I *had it on the tip of my tongue* to tell him he was wrong
- (e) He *was hard put to it* for food and

So )

to reveal himself, he *pocketed*  
his father died, I *broke the news*  
told he was innocent, but I  
told him

a college student he overcame all  
ful (i) I saw that he wanted to  
n (c) I felt rather nervous, but he  
at once (d) I was on the point  
ly told him) that he was wrong  
obtain food and drink (f) Not  
did not show any resentment at the  
, I told him the news gently and  
shock) (h) He declared he was  
of the charge against him

He prose the meaning of the

of vanished years  
seeming,  
as well be tears,  
gleaming,  
back again

Each early tie that twined us,  
Oh sweet's the cup that circles then  
To some we've left behind us!

A While, with a semblance of joy, we are talking about past  
times over our wine, and smiling so faintly and sadly that we might  
almost as well be weeping, and while we call to mind once more  
the friendships of our youth, O then how pleasant it is to drink to  
the memory of some that we once knew and loved' [511]

155 Q Parse the word *that* in each of the following  
sentences —

- (a) Where is *that* man going?
- (b) I could not do *that*, if I tried
- (c) This is the book *that* I spoke of
- (d) *That* you have wronged me doth appear in this

A (a) *That* is a pronoun, adjective, demonstrative, third person, masculine gender, singular number, qualifying the noun *man*

(b) *That* is a pronoun, substantive, demonstrative, third person, neuter gender, singular number, objective case, being the object of the verb *do*

(c) *That* is a pronoun, relative third person, neuter gender, singular number, objective case, governed by the preposition *of*, and having for its antecedent the noun *book*

(d) *That* is a subordinate conjunction, joining the sentences ' (it) doth appear in this ' and ' you have wronged me ' [493]

156 Q Spell the following words as they are pronounced, using the signs " ~ " (short), " — " (long), " ' " (accented), where necessary —

Aerated, apostle, August (month) clerk, comfort, covetous, earnest, fealty, fiend, hearth, herb, phaeton, puisne, route, Saxon, sergeant, sugar consume, presume, assume

A Aerated, apos'tl, August, clerk, kumfort, covet'us, earnest, fee alty, feend, harth, herb, phay et'on, puny, root, Saks on, sar-jent, shoo' gar, kon sū'm, pre sū'm, as sū'm [573, 587]

157. ✓ Q Supply appropriate prepositions in the blank spaces in each of the following sentences —

(a) The decorations were not—his taste

(b) The government are—abolishing the appointment, but the judges object—this course.

(c) —aught I know, he may be a clever man

(d) The idle student passed the examination greatly—the surprise of his teachers

(e) It was made—the pattern supplied by me.

(f) He exposed himself—the risk—being made answerable—the loss

a) The decorations were not *to* his taste

b) The Government are *for* abolishing the appointment, but the judges object *to* this course.



ever man

mination greatly to the sur-

plied by me

of being made answerable

ntence correctly —

hat he will come at head

- punishing and driving

render, in spite of the

ved, and the benefits

he *would* come at the head

*out* the rebels who *refused*

they *had* received and the

of the English alphabet

h that is chiefly used in

Aspirate, the Double

ls Mention any ano-

malies of the English letter system. *باز کسی طلاق قیلاسی*

A (1) Labials *p, b, f, v, m*

(2) Dentals or Palatals *t, d, n, l, r, s, z, c* (soft), *j, g* (soft)

(3) Gutturals *k, c* (hard), *g* (hard)

Aspirate *h*, Double Consonants *x* (=ks), *q* (=kw), Semi vowels

*y, w*

Anomalies —(a) The same letters represent different sounds as *a* in *fate, fall, far, fat, want*

(b) The same sounds are represented by different letters as in *far, clerk, aunt*

(c) Letters are often written but not pronounced as *k* in *know*, *l* in *talk*, *e* in *heart* [109]

**160 Q** Give the different meanings of—*moor, sack, mess, tender, bay, flag, fast, yard, spell, swallow, till*  
Illustrate each meaning in a sentence

*Moor* means (1) a tract of heath, as 'We lost ourselves on the *moor*', (2) a native of North Africa, as 'The *Moor* entered Granada'; (3) to fasten a ship by cables, as 'Let us *moor* the vessel in this creek'.

*Sack* means (1) a bag, as 'The ass was laden with a *sack* of corn', (2) to plunder, as 'The Spaniards will *sack* the town', (3) a kind of wine, as 'Bring a bottle of *sack* from the cellar'.

*Mess* means (1) a dish of food, as 'Esau sold his birthright for a *mess* of pottage', (2) disorder (colloquial), as 'The accounts were in a *mess*', (3) to eat at a common table, as 'All the officers *mess* together', (4) those people who eat together, as 'He supplied the *mess* with wine'.

*Tender* means (1) to offer, as 'I *tender* you my help', (2) to care for, as 'The nurses *tender* the wounded', (3) the thing offered, as 'He made me a *tender* of money', (4) gentle, as 'Be *tender* towards the weak', (5) fragile as 'It was so *tender* it would break at a touch'.

*Bay* means (1) reddish brown, as 'He rode a *bay* horse', (2) laurel, as '*Bay* leaves are bitter', (3) a bending of the shore, as 'The water in the *bay* was calm', (4) to bark, as 'Dogs *bay* at the moon', (5) keeping in check, as 'He kept the wolves at *bay*'.

*Flag* means (1) to grow languid, as 'Our spirits began to *flag* through weariness', (2) a pennon, as 'The guide waved a *flag*', (3) a stone, as 'Every *flag* under our feet was cracked'.

*Fast* means (1) firmly fixed, as 'The nail was *fast* in the wood', (2) quick, as 'I shall go by a *fast* train', (3) to abstain from food, as 'We will *fast* till the evening'.

*Yard* means (1) an enclosed space, as 'The kennel stands in the *yard*', (2) a measure, as 'He bought a *yard* of cloth'.

*Spell* means (1) an incantation, as 'The wizard fixed him with a *spell*', (2) to tell letters, as 'How do you *spell* this word?' (3) a turn of work, as 'He took a *spell* at farming'.

*Swallow* means (1) the bird, as 'One *swallow* does not make a summer', (2) to absorb, as 'He tried to *swallow* a stone.'

*Till* means (1) to cultivate, as 'We *till* the fields' (2) until, as 'Wait *till* night', (3) a receptacle for money, as 'The shop *till* was empty'.

*that into which anything is received*

161 Q. Parse the italicised words in the following sentence —

He *hit* him a *blow* on the head

**A** *Hit* is a verb, transitive, active voice, indicative mood, past indefinite tense, singular number, third person, having for its subject the pronoun *he*

*Him* is a pronoun, substantive, demonstrative, third person, masculine gender, singular number, objective case, being object of the verb *hit*

*Blow* is a noun, common, neuter gender, singular number, objective case, being cognate object and objective complement of the verb *hit* [233, (b), 238]

**162 Q** Divide the following words into separate syllables —*usury, dainty, laity, hasten, uncle, knowledge, unanimous, confusion, orthodoxy, ordinarily*

**A** Us-ur-y, daint-y, la-i-ty, hast-en, un-cle, know-ledge, un-an-im-ous, con-fus-ion, or-tho-ep-y, or-din-ar-i-ly

**163 Q** When does a Collective Noun take a verb in the singular, and when in the plural? Illustrate by examples

**A** A Collective Noun takes a verb in the singular, when the writer calls attention to the collection as a whole as, 'The *crowd* was a *large one*' It takes a verb in the plural, when the writer has in view the units that make up the whole as, 'The *crowd* were disputing among themselves' [119].

**164 Q** State the different parts of speech to which each of the following words may belong, and illustrate each use in a sentence —*sleep, long, tear, close, below, last*

**A** *Sleep*—(1) Verb as, 'I never *sleep* in the day time', (2) Noun as, '*Sleep* is refreshing'

*Long*—(1) Adjective as, 'The way is *long*', (2) Verb as, 'I *long* to see you', (3) Adverb as, 'He was not gone *long*'

*Tear*—(1) Noun as, 'He did not shed a *tear*', (2) Verb as, 'Do not *tear* the paper'

*Close*—(1) Noun as, 'The cathedral stands in the *close*', (2) Adjective as, 'It is a *close* night', (3) Verb as, 'He had orders to *close* the gates', (4) Adverb as, 'The market is *close* by'

*Below*—(1) Adverb as, 'We heard the water far *below*', (2) Preposition as, 'Such tricks are *below* us'

*Last*—(1) Noun as, 'The carpenter broke his *last*', (2) Adjective as, 'This is the *last* time'; (3) Verb as, 'The war cannot *last* long', (4) Adverb as, 'We saw him *last* in London'

165 Q Rewrite the following passage, correcting any errors of idiom —

"I cannot call into my mind that at any other occasion such large defalcations have been brought into the light Although warnings after warnings were made to the accused, but they could not be prevailed to keep honest The case of the first prisoner resembles to that of the second, both seems to have thought their conduct as a good joke I have no fondness to pronounce heavy sentences, but I must give the prisoners enough of time to reflect over their crime before they are set at freedom"

A I cannot call *to mind* that on any other occasion such large defalcations *were* brought *to light* Although *warning* after *warning* *was* given to the accused, they could not be prevailed *upon* to be honest The case of the first prisoner *resembles that* of the second, both *seem* to have thought their *conduct* a good joke I have no fondness *for pronouncing* heavy sentences, but I must give the prisoners *enough time* to reflect *upon* their crime before they are set at *liberty*

166 Q Distinguish the uses of the demonstrative pronoun in the expressions—(a) That is *his* book, (b) that book is *his*, and give the corresponding forms of all the personal pronouns, and of the demonstrative pronouns *she, it, they*

A In (a) *his* is used attributively, in (b) *his* is used predicatively  
Attributive forms *my, thy, our, your*, Predicative forms, *mine, thine, ours, yours* Attributive forms *her, its, their*, Predicative forms *hers, theirs* [177]

✓ 167. Q What is the difference in meaning between (a) He ought to be here, (b) He ought to have been here, (c) I wished to go, (d) I wished to have gone

A (a) means 'he ought to be present now', (b) means 'he ought to have been present some time ago', (c) states the wish without implying whether it was realised or not, (d) implies that the wish was not realised [326 328]

✓ 168 Q Form sentences introducing the following expressions, and explain the meaning in each sentence of the expression used —

(a) *Of course*, (b) *long since*, (c) *after all*, (d) *no sooner—than*, (e) *on the whole*, (f) *at all*, (g) *at least*

A (a) Being the eldest son, he *of course* succeeds to his father's title (i.e., naturally, in the proper order of things) [655]

(b) I have left off office work *long since* (i.e., long ago, for a long time), or, It is *long* (i.e., a long time) *since* I have left off office work [654]

(c) The police *after all* arrested the wrong man (i.e., in spite of all their efforts to catch the real offender) [657]

(d) *No sooner* had he left the house *than* the roof fell in (i.e., the roof fell in as soon as or just after he had left the house) [684]

(e) These answers are good *on the whole* (i.e., taken as a whole or generally)

(f) I do not like him *at all* (i.e., in any way, to any extent)

(g) If you will not help me, you might *at least* let me alone (i.e., that is the least that you can do)

169 Q Define the terms *Collective Noun*, *Auxiliary Verb*, *Indirect Narration*, *Parsing*. Give an example of each, and show how your definition applies to the example

A A *Collective Noun* is one which in the singular stands for one collection of several individual things as *army*, since an army is a collection of individual soldiers

An *Auxiliary Verb* is one that serves to mark some modification of the notion expressed by another verb as, *have*. Thus in 'I *have*

lost my pen,' *have* does not express the idea of *possessing*, but merely shows that the notion of losing is to be referred to *past* time

*Indirect Narration* is that method of reporting speech by which we give in our own words the substance or meaning of the words used by the speaker as, 'He told me to fetch the book.' Here the substance of the speaker's words, "Fetch the book," is given by the reporter of the speech [330]

*Parsing* is a grammatical description of a word in a sentence, showing (a) what part of speech it is and of what class (b) the name of its form (if it is capable of inflexion), (c) its relation to some other part of speech in the sentence Thus, in parsing the word *boy* in the sentence 'Ram struck the *boy*,' it is necessary to state (a) that it is a *noun*, of the class *common*, (b) that it is of the *masculine* gender, *singular* number, *objective* case, (c) that it is the *object* of the verb 'struck' [452]

170 Q (a) Derive *a* and *the*, and show that the Articles are not separate parts of speech

(b) Define *Inflexion*. What parts of speech are never inflected?

(c) Give examples of the use of *what*, *that*, *as*, as Relative Pronouns

(d) Parse *self* in *myself*, *himself*

A (a) The Indefinite Article *an*, *a*, is another form of the numeral *one*. The Definite Article *the* is a weakened form of the old English *that*, *that*. Both the Articles individualise, or point out some *one* thing, they are therefore Demonstrative Adjectives [210]

(b) *Inflexion* is 'a change made in the form of a word either to mark some modification of its meaning, or to show its relation to some other word in the sentence,

Conjunctions, Prepositions, and Interjections (as such) are never inflected

(c) 'I did not hear *what* (= that which) you said' 'This is the boy *that* I saw' 'I will not go, *as* (= a thing which) I told you yesterday' [128, 195, 201]

(d) In *myself*, *self* is a noun, common, common gender, singular number, qualified by the pronoun *my*. In *himself*, *self* is an adjective qualifying the pronoun *him* [185]

**171 Q** Form words in common use by adding as many as possible of the suffixes *-er, -ing, -ness, -ly* to the words *stately, occupy, day, feeble, whole, true, pencil, worship, run, full, ill, die*

**A** Stately *er, statelyness, occupy er occupy ing, dai ly, feeble er, feeble ness, whol ly, tru er, tru ly, pencill ing, worshipp er, worshipp ing, runn er, runn ing, full er ful ness, ful ly, ill ness, dy-ing [548—553]*

**172 Q** Give one word containing the Latin prefix *in-* (not) to express —

- (1) Incapable of being read <sup>(112) Incapable of being read (13) " " " imitable</sup>  
 (2) Incapable of being heard <sup>(112) Incapable of being</sup>  
 (3) Incapable of being repaired  
 (4) Incapable of being accomplished  
 (5) Destitute of knowledge <sup>(93) Incapable of being def</sup>  
 (6) Unfit to be chosen <sup>(101) Incapable of being unde</sup>

**A** (1) Il legible

(2) In audible

(3) Ir repairable

(4) Im practicable

(5) I gnorant

(6) In eligible

[39]

(1) Irreparable

(2) Irresistible

(3) Inimitable

(4) Inaudible

(5) Incomprehensible

(6) Irreparable

(7) Irreparable

(8) Irreparable

(9) Irreparable

(10) Irreparable

(11) Irreparable

(12) Irreparable

(13) Irreparable

(14) Irreparable

(15) Irreparable

(16) Irreparable

(17) Irreparable

(18) Irreparable

(19) Irreparable

(20) Irreparable

**173 Q** Expand the following compounds into equivalent phrases, using appropriate prepositions to connect the words of which the phrases are formed — *fire-engine, fire escape, fire-proof, heart-sick, home-sick, blood-thirsty, blood-stained, horse dealer, star-gazer, tea-cup, weather-wise, weather-bound, home-bound, hard-hearted, guess-work, self-confidence, sea-breeze*

**A** Engine *for* fire, means of escape *from* fire, proof *against* fire, sick *at* heart, sick *for* home, thirsty *for* blood, stained *with* blood, dealer *in* horses, gazer *at* stars, cup *for* tea, wise *about* the weather, bound *by* the weather, bound *for* home, hard *of* heart, work *for* guessing, confidence *in* self, breezes *from* the sea, maker *of* matches.

- 174 Q Express in one *simple* sentence —“ If it had not been for the help that I gave him, it would have been impossible for him to succeed ”

Express in one *complex* sentence —“ I asked him his business ”

- A But for my help he could not have succeeded  
I asked him what his business was

- ✓ 175 Q Combine the following sentences so as to form a single *complex* sentence —

“ It was in the following way that we heard the news  
A week before it arrived, we were walking on the sea shore. We were sad. We were thinking over the chances of the war. We saw a ship in the offing. At first it looked to us like the vessel which we had long expected. We recollected it could not be the *Orion*. That ship could not have arrived so soon.”

A A week before the news we heard in the following way arrived, we were walking on the sea shore, sadly thinking over the chances of the war, when we saw a ship in the offing, which at first looked to us like the vessel which we had long expected, but which we recollected could not be the *Orion*, since that ship could not have arrived so soon.

- 176 Q Give the general rule for the sequence of tenses in English, and justify or correct, giving your reasons —

(a) Were you not aware that a circle has only one centre ?

(b) It is absurd that you should be unable to do this.  
Explain the difference in the meaning of the sentences—

(c) He is to be helped

(d) He has to be helped



The tense of a verb in a substantive or an adjective clause correspond to the tense of the verb in the principal sentence

'a) is correct, because if a dependent clause (as here) states universal truth, the present tense (*has*) is used in the dependent clause, whatever be the tense of the verb (*were*) in the principal sentence [325, (a)]

b) is anomalous (though in use), and arises out of a confusion of two constructions —

(1) It *would* be absurd if you *should* be unable to do this

(2) It is absurd that you *are* unable to do this [325, (b)]

( means 'It is settled or arranged that he shall be helped'

means 'It is necessary that he should be helped', 'He cannot do without help' [329]

17 Q Fill up the blanks in the following sentences with appropriate prepositions —

He set my authority—defiance The ship's crew ran short—provisions He longs—his father's arrival

Hard work is indispensable—success in examinations

Our conduct is subversive—all discipline The master

remonstrated—the boy—his conduct Fortune smiled—his efforts I stared—him, but he dared not

look me—the face It will devolve—you to see that

he is qualified—the appointment He deals—cloth,

but I refused to have any dealings—him He said he

would comply—my request

He set my authority *at* defiance The ship's crew ran short provisions He longs *for* his father's arrival. Hard work is in-

capable *to* success in examinations Your conduct is subversive discipline The master remonstrated *with* the boy *on* his con-

Fortune smiled *upon* his efforts I stared *at* him, but he dared not look me *in* the face It will devolve *upon* you to see that he is

qualified *for* the appointment, He deals *in* cloth, but I refused to have any dealings *with* him He said he would comply *with* my

178 Q Correct the following sentences —

I have been ill since two months I had not time enough for finishing my answers He left Calcutta before three weeks I hope it will take my father a month at least for recovering from his fall A hundred students have taken admission in our school He said that I am ill, but I would not listen his excuse He tried *to stare me out of my countenance*, but I looked at him fully in his face I saw his intentions, though he tried *to throw dusts at my eyes* You have *done a good turn to me* in this business This plan will *suit my turn* for the present He went off and left me *at the lurch*

Give the meaning of the italicised idiomatic phrases above, after correction

A. I have been ill for two months I had not time enough to finish my answer He left Calcutta three weeks ago I expect it will take my father at least a month to recover from his fall A hundred students have been admitted into our school He said that he was ill but I would not listen to his excuse He tried to stare me out of countenance (*i.e.* to confuse me by staring at me), but I looked him full in the face I saw his intentions, though he tried to throw dust in my eyes (*i.e.* to deceive me) You have done me a good turn (*i.e.*, given me opportune help) in this business This plan will serve my turn (*i.e.* meet my requirements) for the present He went off and left me in the lurch (*i.e.* in a difficult situation).

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179. Q. Point out the difference between *Simple* and *Conjunctive* adverbs, giving examples of each in sentences

Explain the following with special reference to the words in italics — (a) You had better take a *through* ticket to Calcutta, (b) I did not see him though I went *ever so far* along the road, (c) I answered him *never* a word, (d) I *never* answered him a word,

(e) I will give you as much *again* as he offers, (f) if he speaks to you, do not answer him *again*, (g) The earthquake shook the church steeple till the bells rang *again*

- A *Simple* adverbs merely modify the words with which they are used as, 'This boy writes *well*'

*Conjunctive* adverbs, in addition to doing this, *connect* the clause in which they occur with the rest of the sentence as, 'I will come *when* you are ready' [284, 285]

(a) *Through* is apparently an adverb used as an adjective, but really a participle has dropped out after *through*, and *through* is put for 'through talking,' i.e. a ticket that will take you through, or cover the whole journey [303]

(b) *Ever so* is a corruption of *never so*, and the sentence means 'though I went so far as never before' [299]

(c) *Never* modifies *a* (=one), and 'never a word' means 'no word, not a single word' [221, *Note*]

(d) *Never* modifies *answered*, and means 'at no time'

(e) *Again* means 'repeated, doubled,' so that 'as much again,' means 'twice as much'

(f) *Again* means 'back,' and gives additional emphasis to the verb *answer*

(g) *Again* means 'in repeated or energetic, response,' so that 'rang again' means 'rang violently as a consequence of the earthquake'

180 Q Pause the italicised words in the following —

(a) He *need* take no medicine, (b) He *needs* to take some medicine, (c) He must *needs* take some medicine, (d) You must do *as* I do, (e) This picture is not the same *as*-that, (f) *Whereabouts* is the place where the murder took place? (g) I do not know his *whereabouts*, (h) The *then* king was Charles I., (i) Charles I, *then* king of England, was beheaded

(a) *Need* is a verb, auxiliary, indicative mood, present indefinite tense, singular number, third person, having for its subject the pronoun *he* [282]

(b) *Needs* is a verb, transitive, active voice, indicative mood, present indefinite tense, singular number, third person, having for its subject the pronoun *he*

(c) *Needs* is a simple adverb, modifying the verb *take* [287].

(d) *As* is a conjunctive adverb, modifying the verb *do* in 'I do,' and connecting the clause 'I do' with 'you must do' [492]

(e) *As* is a pronoun, relative, subject of the verb *is* understood after *that*, and having for its antecedent the noun *picture* understood after *same* [201, 492]

(f) *Whereabouts* is a simple adverb, modifying the verb *is* [287, *Note*]

(g) *Whereabouts* is in form an adverb, in use it is a noun, common, neuter gender, singular number, objective case, being object of the verb *is* [287, *Note*]

(h) *Then* is in form an adverb (with 'reigning' understood after it), in use it is an adjective, qualifying the noun *king* [300]

(i) *Then* is an adverb, modifying the noun *king* used attributively [300, *Note*]

181 Q Give one word that may be substituted for the italicised portion in each of the following sentences without alteration of their meaning —

(a) He is *liked by the people*

(b) The council were *all of one mind*

(c) The authors referred to were *men who lived at the same time*

(d) He rose to the highest position *step by step*

(e) The general had an army of *old soldiers*

(f) We ought to practise *the habit of not relying on others*

A (a) He is *popular*

(b) The council were *unanimous*

(c) The authors referred to were *contemporaries*.

(d) He rose *gradually* to the highest position

(e) The general had an army of *veterans*

(f) We ought to practise *independence*

)

the following sentences in the

—

1. silent ensued

2. an excursion

3. they were making vocal music  
affirmative *having a v*

4. muscular exertion

5. severe disorder

use these articles ?

1

cise

things ?

6. comparative and the Superla-  
-gay, happy, free, big, far,

7. sentences of Nouns used as

Adjectives

A	Pos	Comp	Sup
	gay	gayer	gayest
	happy	happier	happiest
	free	freer	freest
	big	bigger	biggest
	far	farther	farthest
	amiable	more amiable	most amiable
	little	less	least
	old	older, elder	oldest, eldest

8. An errand boy    A glass ball    A school bench    A silver watch  
A prize ox    An oak chest

184 Q What is the usual position of the Adverb in a sentence, with reference to the Adjective, the Intransitive verb, and the Transitive Verb ? Give

examples What adverbs are derived from the following words *beside, ground, heaven, while, need, deed* ?

A It usually stands before the Adjective, after the Intransitive Verb, and between the Subject and the Transitive Verb, as — 'I am *very* busy' 'The horse runs *quickly*' 'Ram *seldom* learns his lessons'

Besides, *ground, heavenwards, whilst, needs, indeed*

185 Q Explain the meaning of—

- (a) He has left India for good
- (b) We are at daggers drawn
- (c) He threw a somersault *about his head*
- (d) The boy takes after his father
- (e) He was at a loss for the right word
- (f) I can twist him round my finger
- (g) The belief in witchcraft is on its last legs
- (h) He is on very good terms with himself

- A (a) He has left India without any intention of returning
- (b) We are in a state of open hostility to each other
- (c) He turned head over heels
- (d) The boy is like his father in disposition, &c
- (e) He was baffled for want of the right word—He could not recollect the right word
- (f) I can make him do exactly as I wish
- (g) The belief in witchcraft is collapsing—is dying out *ly*
- (h) He has a very high opinion of his own powers—  
selfcomplacent

(i) *He is as timid as a chicken; cowardly*

186 Q Distinguish Accent from Emphasis Point out the difference between *insult* and *insult*, *expert* and *expert*, *object* and *object*

Place the proper accent on each of the following words — *industry, industrious, censure, censurable, commerc, commercial, complete, completion, compose, composite, prudent, imprudent, famous, infamous.*

A *Accent* is the stress laid upon a *syllable* in pronouncing a *word*, *Emphasis* is the stress laid upon a *word* in pronouncing a *sentence* [110] Difference *insult* is the noun, *insult* is the verb, *expert* is the noun, *expert* is the adjective, *object* is the noun, *object* is the verb [111, 137]

*Words* industry, indistrious, censure, censurable, commerce, commercial, complète, completion, compose, composite, prudent, imprudent, famous, infamous [115, Note]

**187 Q** Distinguish the terms *Active* and *Transitive* as applied to Verbs, and *Abstract* and *Concrete* as applied to Nouns, with examples Turn the following sentences into the Passive form in two ways —(a) My friend ordered me a dinner at 5 o'clock (b) Ram played his father a trick (c) My doctor forbids me the practice of smoking (d) I forgave him his act of disobedience

A An Active Verb or Verb in the Active Voice is a verb whose form denotes that the *subject* of the sentence stands for the *doer of the action* described by the verb as, 'The boy *breaks* the window'

A Transitive Verb is a verb that denotes an action or feeling directed towards some person or thing as, 'The boy *loves* his mother', 'The boy *is loved* by his mother' [227]

An Abstract Noun is a noun that expresses not the thing itself, as *star*, *horse*, but a thought or notion about the thing drawn off or abstracted from it, as *brightness* (of a star), *swiftness* (of a horse)

A Concrete Noun is a noun that expresses the thing itself, as distinguished from the notion about it as, *star*, *horse* [120]

(a) A dinner was ordered me by my friend at 5 o'clock—I was ordered a dinner by my friend at 5 o'clock (b) His father was played a trick by Ram—A trick was played his father by Ram (c) The practice of smoking is forbidden me by my doctor—I am forbidden the practice of smoking by my doctor (d) His act of disobedience was forgiven him by me—He was forgiven his act of disobedience by me

**188 Q** Give the various uses of the Present Indefinite Tense, with examples

A The Present Indefinite Tense is used—

(a) To state what is actually taking place as, 'There *goes* my brother'

(b) To state what habitually takes place, or is universally true as, 'Birds *fly*', 'Two straight lines *cannot* enclose a space'

(c) Instead of the Past Indefinite, to give greater vividness to a narrative (*Historic Present*) as, 'The wind *rises*, and *grows* stronger and stronger, the watchers *hear* and *tremble* That storm lasted three whole days'

(d) Instead of the Future, when the real time is fixed by the context as, 'We *start* next week for Bombay.'

(e) Of an author stating anything in his works, whether he himself be living or not as, 'Shakespeare *speaks* of death as a sleep.'

189 Q State what Part of Speech each italicised word is in the following —

(a) Ram came first, Sham came *after* Ram came *after* me Sham came *after* I had gone

(b) I knew that *before* I knew that *before* you told me I knew that *before* yesterday

(c) He has not been here *since* Friday He has not been here *since* you left. You left, and he has not been here *since*

(d) *As* you are ill, you need not attend class He is *as* old *as* I am. This is not the same *as* that

A. (a) *After* (1) is an Adverb *After* (2) is a Preposition *After* (3) is a Conjunction [478]

(b) *Before* (1) is an Adverb. *Before* (2) is a Conjunction *Before* (3) is a Preposition

(c) *Since* (1) is a Preposition. *Since* (2) is a Conjunction *Since* (3) is an Adverb

(d) *As* (1) is a Conjunction *As* (2) is an Adverb *As* (3) is a Conjunctive Adverb *As* (4) is a Relative Pronoun [492]

190 Q Supply the words "understood" in the following sentences — (a) I know you are right (b) We



are travelling to Agra and Delhi (c) We attend St Paul's (d) I will go with you to your brother's (e) The master is as clever as kind (f) I am younger than my sister. (g) She loves him as well as I (h) She loves him as well as me (j) Ram came, but Sham did not (k) I shall return in an hour, if not sooner (l) I am not such a fool as to believe that (m) No sooner said than done (n) Obey your parents

A. (a) I know *that* you are right (b) We are travelling to Agra and *to* Delhi (c) We attend St Paul's *church* (d) I will go with you to your brother's *house* (e) The master is as clever as *he is* kind (f) I am younger than my sister *is young* (g) She loves him as well as *I love him* (h) She loves him as well as *she loves me* (j) Ram came, but Sham did not *come* (k) I shall return in an hour, if *I do* not *return* sooner [376] (l) I am not such a fool as *I should be a fool* to believe that [376] (m) *It is* no sooner said than *it is* done [376] (n) Obey *ye* your parents

**191. Q** Give the various uses of the Simple Infinitive, with examples Pick out the verbs in the Infinitive Mood in the following sentences —(a) I saw him take the rupee (b) You need not wait till I bid you go. (c) I dared not face his anger (d) You must listen to your teacher (e) The keeper makes the lion obey him and jump over his stick (f) I felt the ball strike me on the head (g) Let us go home and not wait any longer

A. The Simple Infinitive is used—

(1) As the subject or the object of a verb as, 'To err is human, 'I want to go'

(2) As a complement to verbs or verbal nouns of incomplete predication, and conjunctive adverbs as, 'I saw him *fall*,' 'He was punished for trying to *deceive*,' 'I told him how to *parse* the word'

(3) After certain prepositions (*but, except, about*) and after *than*, as, 'There is nothing left but to *submit*,' 'He resigned rather than *be transferred*'

(4) Absolutely in Interrogation and Exclamation as, 'Why wait for him longer?' 'To think that it should come to this!' [251]

(a) take (b) wait, go (c) free (d) listen (e) obey, jump (f) strike (g) go, wait

192 Q Arrange the words of the following sentences in their usual prose order — (a) To confirm his words, out fly millions of flaming swords (b) The heavy night hung dark o'er the hills and waters (c) Then shrieked the timid and stood still the brave (d) Gone are all the barons bold (e) From peak to peak, the rattling crags among, leaps the live thunder (f) Oft did the harvest to their sickle yield (g) Of old sat Freedom on the heights (h) Into the valley of death rode the six hundred (j) Flashed all their sabres bare (l) Then burst his mighty heart

A (a) Millions of flaming swords fly out to confirm his words (b) The heavy night hung dark o'er the hills and waters (c) The timid then shrieked and the brave stood still (d) The bold barons were all gone (e) The live thunder leaps from peak to peak among the rattling crags (f) The harvest did often yield to their sickle (g) Freedom of old sat on the heights (h) The six hundred rode into the valley of death (j) Their bare sabres all flashed (l) His mighty heart then burst [509]

193 Q State the tenses of the following, giving at the same time your reason for your answer —

(a) *I learn* my lesson

(b) *I am learning* my lesson

(c) *I have learned* my lesson

(d) *I have been learning* my lesson.

A (a) This sentence shows that the action is present, but gives no more definite idea of time *Learn* is therefore in the *Present Indefinite Tense*

(b) This sentence shows that the action is going on at the present time, and consequently is not finished *Am learning* is therefore in the *Present Imperfect Tense*

- 1) This sentence shows that at the present time the action is finish  
*Have learned* is therefore in the *Present Perfect Tense*  
 2) This sentence shows that the action has been going on and is  
 finished *Have been learning* is therefore in the *Present Perfect*  
*continuous Tense* [259]

194 Q Show the exact force of "for" and "of" in the following expressions —

(a) He started *for* England He sat *for* his portrait  
 You may be right *for* all I know I have known  
 him *for* years He could not speak *for* tears I  
 will give you Rs 300 *for* your horse

(b) A bird *of* prey A crown *of* gold The city *of*  
 Delhi He is blind *of* one eye He died *of*  
 fever A brute *of* a dog

1 (a) He started *in the direction of* England (aim or object)  
 sat *for the purpose of* his portrait (cause) You may be right *in*  
 2 *the of* all I know (opposition) I have known him *to the extent of*  
 3 *during* years (extent) He could not speak *on account of* tears  
 4 use) I will give you Rs 300 *in exchange for* your horse (substi-  
 5 tion) [403]

b) A bird *that has to do with* prey (distinguishing characteristic) A  
 crown *made of* gold (material) The city *named* Delhi (apposition)  
 11 is blind *as regards* one eye (point of reference) He died *in*  
*sequence of* fever (cause) A brute, *viz* a dog (= a brutal dog,  
 position) [407]

195 Q. Put the following sentences into the Indirect form of Narration — (a) Ram said to me, "I will go home with you" (b) Ram said, "This is what I told my brother" (c) "This world," he declared, "is full of sorrow Would that I were dead!" (d) "How delighted," said he, "I am to meet my friends here by my own fireside!" (e) "What losses," cried he, "have I suffered!" (f) "What anguish have I endured!" (g) "Shame upon

you," said he to me, "for what you have done in this matter!" (g) "Away!" he said to the man, "and do not trouble your family any more" (h) "Where are the police," said he, "is there no possibility of stopping him?" (i) He said to me, "Come early, we shall be waiting for you"

A (a) Ram told me that he would go home with me (b) Ram said that that was what he told his brother (c) He declared that this world is full of sorrow, and wished that he were dead (d) He said how delighted he was to meet his friends there by his own fire side (e) He cried out that he had suffered great losses and endured much anguish (f) He cried shame upon me for what I had done in that matter, or, he told me that I had acted shamefully in that matter (g) He told the man to go away and not trouble his family any more (h) He asked where the police were, and enquired if there was no possibility of stopping him (i) He told me to come early, and said that they should be waiting for me

196 Q Explain the meaning of —(a) This boy bids fair to become head of his class (b) He is so hungry that no kind of food comes amiss to him (c) He came to India to push his fortunes (d) The story soon got wind and was repeated everywhere (e) He lives up to his income and lays by nothing for a rainy day (f) It is a mistake to study by fits and starts (g) He has a turn for composition (h) When their men struck work, the employers carried matters with a high hand (i) He threatened me, but I set him at defiance (j) The barrister made short work of his opponent's arguments

A (a) This boy seems likely to become head of his class (b) He is so hungry that he is ready to accept any kind of food (c) He came to India to seek success and advancement (d) The story was soon divulged and was repeated everywhere (e) He spends all his income and lays by nothing for a time of adversity (f) It is a mistake to study impulsively and irregularly (g) He has a capacity, or talent for composition (h) When their men refused to work,

the employers acted in a despotic and overbearing manner (2) He threatened me, but I showed my contempt for his threats (3) The barrister quickly disposed of (or confuted) his opponent's arguments

جریڈا-ا-احتیاء/ریا-سیجیا ————— لیا-170-171

**197 Q** What part of speech exactly is *there* in the sentences—‘*There* lived a man’, ‘a man lived *there*’ Also state what part of speech *that* is in the following—(a) Work *that* you may succeed (b) This is the horse *that* I bought (c) Is it true *that* you came yesterday? (d) Do you know *that* man? (e) This is true, *that* is false (f) Is *that that* you told me a fact?

**A** *There* in ‘There lived a man’ is a Preparatory or Introductory Adverb, *there* in ‘a man lived there’ is an Adverb of Place (a) *That* is a subordinate conjunction (b) *That* is a Relative Pronoun (c) *That* is a Subordinative Conjunction (d) *That* is Demonstrative Adjective (e) *That* is a Demonstrative Pronoun (f) *That* (1) is a Demonstrative Pronoun, *that* (2) is a Relative Pronoun

**198 Q** (a) Parse fully *do* and *done* in the sentences—‘I cannot write as well as he *does*’, ‘You have not learnt your lesson as well as he has *done*’ (b) Explain briefly, with examples, the difference between the Simple and the Gerundial Infinitive (c) Explain and illustrate the expression, Nominative Absolute

**A** (a) *Do* is a verb, intransitive, active voice, indicative mood, present indefinite tense, singular number, third person, having for its subject the pronoun *he*, and used instead of *writes*, to avoid repetition (so that *does*=*writes*)

*Done* is a verb, intransitive, passive voice, perfect participle, used instead of *learnt*, to avoid repetition (so that *done*=*learnt his lesson*)

(b) The Simple Infinitive is used as the subject or object of a verb, or as the complement to verbs or verbal nouns of incomplete predication as, ‘*To err* is human’, ‘You made me *laugh*’

The Gerundial Infinitive is used to express the purpose, the condition, or the result of an action as, ‘I came *to tell* you’, ‘I am glad *to see* you’ [251, 252]

(c) When a noun and a participle together form a clause grammatically independent of the rest of the sentence, the noun is said to be in the Nominative Absolute case as, 'He arriving, I departed' [150].

199 Q Expand the following compounds into equivalent phrases, using appropriate prepositions to connect the words of each phrase — *bread-winner*, *globe-trotter*, *table-talk*, *bake-house*, *landing place*, *god-send*, *tempest-tossed*, *purse-proud*, *top-heavy* *Law-learned*.

Give the meaning of the following — *keep-sake*, *leap-year*, *wind-fall*, *blue-stocking*, *close fist*, *double faced*

A Winner of bread, trotter over the globe, talk at table, house for baking; place of or for landing, thing sent by God tossed by a tempest, proud of one's purse (i.e., money), heavy at the top, comfortable.

*Keep-sake* means something given one to keep for the sake of the giver [70, Note] *Leap year* means a year that leaps forwards (i.e., adds one day in February) *Wind fall* means a fall (of fruit from a tree) caused by the wind, and so the fallen fruit itself, then used of property gained unexpectedly [72, Note] *Blue stocking* means a learned woman, a female pedant from a society of ladies and gentlemen at Venice in 1400, distinguished by the colour of their stockings *Close fist* means keeping the hand or fist closed, and so miserly *Double faced* means showing two faces, and so deceitful, hypocritical.

200 Q Give sentences showing the correct use of the terms *good evening*, *good night*, *a clerical error*, *uneasy*, *abuses* (noun), *whole*, *the whole*.

A Good evening (not Good night), Sir, I bid you welcome. When he left me I bade him good evening (or good night) [593, Note] You have made a few clerical errors in writing out this letter [600, Note] I am uneasy about my luggage, I fear it is left behind [600, Note] The Turkish administration is full of abuses [590, Note] The famine spread over whole countries. The famine spread over the whole country. The famine spread over the whole of India [613]



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# HINTS ON THE STUDY OF ENGLISH

BY F J ROWE, M A, & W T WEBB, M A

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ON

# THE STUDY OF ENGLISH

BY

F J ROWE, M A,

*Formerly Scholar of Christ's College, Cambridge late Inspector of Schools,  
Presidency Circle, Fellow of the University of Calcutta, Professor of English  
Literature, Presidency College,*

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## PREFACE TO THE FIRST EDITION

IN the absence of any prescribed Text-book in English for the Entrance Examination of the Calcutta University, many Schools have fallen into the old groove of getting up critically some book of Selections. As the Examination is to be in the English *Language* and not in English *Literature*, it is clear that the study of mere annotations upon a number of Extracts is not likely to supply what may fairly be required by the Examiners in English. It is in the hope of laying open before students a new and wider view of the study of English, going beyond the narrow bounds of an "Entrance Course," that this book is published.

In Chapter I is given a short sketch of the origin of the English Language, and its relationship to other Aryan tongues. We have endeavoured to put the leading facts bearing on this subject in the simplest form.

In Chapters II, III, and IV, an attempt has been made to interest the student in the study of Words, Grammar, and Idiom, and to show him that English may be made a much pleasanter, as well as more profitable, subject than the old system of "Paraphrase and Allusion" allowed it to be. The Chapter on Grammar and Syntax is confined to a few special points, and is not intended to take the place of an ordinary English Grammar. Useful Class Exercises may, in many instances, be based upon the subject-matter of these Chapters, as well as upon that of Chapter V, and it is with this view that many of the lists of words, phrases, &c, have been introduced. The frequent references to Old English forms may be thought to go beyond what Entrance Class boys have been hitherto expected to learn. But it is now generally admitted that no knowledge of English can be sound and thorough without some acquaintance with what underlies its Grammar and Syntax. These references have been made as simple and definite as possible.

The remarks on Idiomatic phrases, with those on Composition and Letter-writing in Chapter V, may, it is thought, be found useful to others beside those who are reading for examination. The rules relating to Examination Papers are for younger students particularly, and in these no point, however small, has been omitted that may help them to gain marks in the Examination room.

The works of which most use has been made in the preparation of this book are *Elements of the English Language* (Dr Adams), *English Lessons for English People* (Dr Abbott and Prof Seeley), *How to Write English Clearly* (Dr Abbott), *A Higher English Grammar* (Prof Bain), *The Philology of the English Tongue* (Mr Earle), *The Science of Language* (Prof Max Muller), *Standard English* (Mr Oliphant), *The Study of Words*, and *English, Past and Present* (Archbp Trench), *Lectures on the English Language* (Mr Maish). We close this list with *Historical Outlines of English Accidence* (Dr Morris)—a book that, as the *Saturday Review* remarks, “makes an era in the study of the English tongue.” To this work is due most of what is valuable in the Chapter on Grammar.

In conclusion, the authors will gladly receive any suggestions that would tend to make this book more practically useful in Indian Schools, from any who are interested in the study of English.

CALCUTTA, June, 1874

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## PREFACE TO THE SECOND EDITION

SINCE the publication of the First Edition of *Hints on the Study of English*, the Calcutta University has returned to the system of prescribing a Text-book in English for the Entrance Examination, one of the Examination Papers being, at the same time, confined to questions on English Grammar and Composition. A book dealing comprehen-

sively with those subjects is, therefore, still needed by Entrance candidates, and the favourable reception which this work has met with has encouraged the authors to issue a New Edition, embodying the results of later researches in Philology, together with the improvements naturally suggested by eleven years' further study and experience of what is required by Indian students of English

In the present Edition the general arrangement of subjects remains unaltered, but the text has been almost entirely rewritten, so as to make the book more suitable for teaching purposes and for school use. A few paragraphs have been printed in small type, to indicate that the matter they contain lies somewhat beyond the range of younger students. Notes, examples, and lists of words are similarly printed to save space. Particular care and attention have been bestowed upon subjects which English Grammars notice but briefly, as requiring no special explanation for English school-boys, but which present much difficulty to those whose mother-tongue is not English. The sections relating to Compound Words, the Articles, Sequence of Tenses, Reported Speech, Shall and Will, as well as the general subject of Idiom, may be quoted as examples of this treatment.

The present work also contains a large amount of additional matter. In Chapter II the important subject of Prefixes and Suffixes has been much more fully and exactly dealt with. Chapter III has been considerably enlarged, and now forms a compendium of most of the difficulties and anomalies of English Accidence and Syntax, the aim of the authors being, both here and elsewhere in the book, not merely to direct the learner's attention to difficulties, but also to explain their origin. In Chapter IV the Prepositions and their special uses in Idiomatic phraseology have been more clearly and logically handled than in the previous Edition. Chapter V has been entirely remodelled, the matter relating to Style has been much shortened, and subjects of more practical importance for Entrance candidates, such as Parsing and Figurative Language, have been introduced. Four Appendices have been added, consisting of Lists of Words given in further illustration of subjects treated of in the text, and for use as Tables of Reference.

The authors desire to express their cordial acknowledgments for the kind advice they have received, in the preparation of this volume, from English scholars and teachers, both in England and in India. Their special thanks are due to the Rev A H Sayce, M A, Professor of Comparative Philology in the University of Oxford, for several valuable comments, and to the Rev W W Skeat, M A, Professor of Anglo-Saxon in the University of Cambridge,<sup>1</sup> who very kindly looked through the text of the previous Edition and made many important and useful suggestions. The authors are also under great obligation to the Rev T B Rowe, M A, Head Master of Tonbridge School, for a careful review of the whole work, to which are due many of the improvements in this Edition.

CALCUTTA, *September 1885*

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## PREFACE TO THE THIRD EDITION

A Third Edition of *Hints on the Study of English* having been called for, the authors have taken the opportunity of making a few corrections and additions. In other respects the book remains unaltered.

CALCUTTA, *May, 1887*

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<sup>1</sup> The chief authority consulted as regards the Etymological portions of the present Edition has been Professor Skeat's "Etymological Dictionary of the English Language" a work indispensable to the student of English Philology. The same author's excellent "Concise Etymological Dictionary of the English Language" will be found of convenient size for school use.

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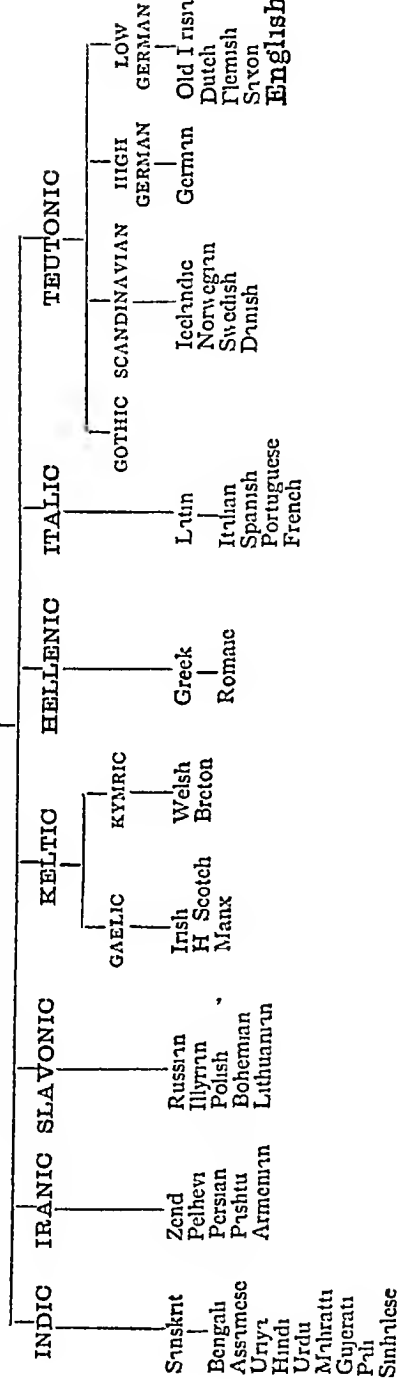




# ABBREVIATIONS

✓ <i>App</i>	=	Appendix	✓ <i>L</i>	=	Latin
<i>A</i>	=	Arabic	<i>Lang</i>	=	Languedoc
✓ <i>Cf</i>	=	Compare.	✓ <i>Lit</i>	=	Literally
✓ <i>Coll</i>	=	Colloquial	✓ <i>M E</i>	=	Middle English
✓ <i>Contr</i>	=	Contracted	<i>Naut</i>	=	Nautical
✓ <i>Corr</i>	=	Corrupted <i>or</i> corruption	✓ <i>O E</i>	=	Old English
<i>Dan</i>	=	Danish	✓ <i>O F</i>	=	Old French
✓ <i>Dim</i>	=	Diminutive	✓ <i>Obs</i>	=	Obsolete
<i>Du</i>	=	Dutch	✓ <i>P P</i>	=	Past Participle
✓ <i>E</i>	=	English	✓ <i>Pers</i>	=	Persian
✓ <i>E B</i>	=	English Bible	<i>Port</i>	=	Portuguese
<i>F</i>	=	French	<i>Prov</i>	=	Provençal
✓ <i>G</i>	=	German	<i>Prov E</i>	=	Provincial English
<i>Gael</i>	=	Gaelic	<i>Russ</i>	=	Russian
✓ <i>Gk</i>	=	Greek	<i>Scand</i>	=	Scandinavian
<i>Goth</i>	=	Gothic	✓ <i>Shaks</i>	=	Shakspeare
<i>H</i>	=	Highland	✓ <i>Skt</i>	=	Sanskrit
<i>Heb</i>	=	Hebrew	<i>Sp</i>	=	Spanish
<i>Ib</i>	=	In the same author.	<i>Swed</i>	=	Swedish
<i>Icel</i>	=	Icelandic	<i>Tam</i>	=	Tamil
<i>Id</i>	=	The same	<i>Teut</i>	=	Teutonic
<i>It</i>	=	Italian	<i>W.</i>	=	Welsh
<i>Kelt</i>	=	Keltic			

# ARYAN OR INDO-EUROPEAN FAMILY OF LANGUAGES



# HINTS

ON

## THE STUDY OF ENGLISH.

### CHAPTER I.

#### HISTORICAL SKETCH.

1. **Similarity of Languages** — Two languages, one of which is English and the other, in most cases, either Sanskrit, Bengali, Persian, or Latin, are studied by the majority of the candidates for Examination at Indian Universities. A slight acquaintance with any one of these four languages is sufficient to show that it possesses many words that are very like English words both in form and in meaning for example—

SANSKRIT	BENGALI	PERSIAN	LATIN	ENGLISH
pitri	pitār	padr	pater	father
sthā	stihān	istād	sto	strand
vid	vidyā	yād	vid eo	wit
dvi	dui	do	duo	two
yug a	yog	yugh	jug um	yoke

2. A comparison of Sanskrit with English will show that, in addition to this resemblance between separate words, the two languages bear an unmistakable likeness to each other in their inflexions — that is, in the endings that distinguish the cases of nouns, the comparative and superlative degrees of adjectives, and the persons of verbs. Thus, in forming the genitive case of nouns, the letter *s* is used in both languages — as, Skt *asva sya*, *E horse's*. In degrees of adjectives the Sanskrit terminations *-tara*, *-ishtha* correspond to the English terminations *-ther*, *-est* thus, Skt *punya* (holy) makes *punya tara* (holier), while in the English words *other*, *either*, the termination *-ther* is a comparative suffix, and the Sanskrit superlatives *ma ishtha*, *śrad ishtha* are the equivalents both in form and in meaning of

the English superlatives *most*, *swiftest*. In inflexions of verbs the similarity is seen by comparing such forms as the Sanskrit third person singular *sidda te* with the English third person singular *sit teth*, or the Sanskrit passive participle *jant-as* with the English *jo'ed*, sometimes spelt as pronounced, *jo't*. Similar resemblances may readily be traced between English and each of the other languages mentioned.

**3 Discovery of Sanskrit**—It was not till the close of the last century that Sanskrit became known to European scholars. As soon as the points of resemblance between Sanskrit and one or two of the European languages were investigated, it became evident that nearly all the languages of Europe and of India are so closely related to one another that they must have had a common origin. Hence they can be classed together as a family, each member of which is a sister language to all the others, so that Sanskrit, Persian, Latin, and English, and most of the other languages spoken in India or in Europe are now recognised as related, by birth or origin, to one another, and are called *Cognate languages*.

**4 The common origin** of these languages is shown (a) by their employing words similar in form and sound to express the most familiar objects, as was seen in § 1, (b) by their possessing the same numerals, the same nouns, and the same prepositions, (c) by their forming their inflexions after a similar method. These are the most important elements of a language, and by them its genus is determined.

**5 Aryan Family of Languages**—The group of languages which comprises most of the tongues of India and of Europe<sup>1</sup> is called the *Indo-European* or the *Aryan Family of Languages*. The shorter name, which is the one generally preferred, has been given to the family from the belief that the mother-speech, from which all these cognate languages are descended, was the language of a people who called themselves Aryans. These Aryans lived some 5,000 or 6,000 years ago in Central Asia, probably in Bactriana, near the sources of the Jaxartes and the Oxus.

**6 The term 'Aryan'**—In modern Sanskrit, *Arya* means *noble*, of good family. The word is probably connected with the root *AR*, which, in both Greek and Latin, means *plough*, and which appears in English in the word '*carth*,' literally, 'what is ploughed,' from an old English word '*to ear*,'

<sup>1</sup> A few languages still current in India and in Europe do not belong to the Aryan family such are, in India *Tamil*, *Telegu* and *Southali* and in Europe, *Turkish*, *Hungarian*, *Lappish*, and *Basque* (spoken in parts of France and Spain)

meaning 'to plough'. The Aryans perhaps used this word to distinguish themselves, as an agricultural nation with a settled home, from the wandering tribes of Tatars that surrounded them.

**7 Aryan Civilisation**—No written literature of this Aryan people has come down to us, and any knowledge we have of their habits and civilisation is obtained from the study and comparison of languages of Aryan origin. For, where words nearly identical in form and meaning are found in both English and Sanskrit, it may be inferred that the original forms of these words existed in the language from which English and Sanskrit are alike descended.

**8 Examples**—Thus the word *bhūja* in Sanskrit, identical in meaning, and nearly so in form, with the English *birch*, shows that the tree was known to the Aryans in their home country, while the absence of any common names for *oyster* and *sea* points to the fact that the Aryan settlement was far inland. By collecting those words that are common to several of the Aryan languages, it is possible, to some extent, to reconstruct a vocabulary of the original Aryan tongue and to ascertain many of the objects and ideas known to the Aryan people, and hence to draw an outline picture of their habits and civilisation.

**9 The Aryan Community**—The following facts have thus been brought to light respecting the Aryan community.—They had towns and fortified places, they possessed the chief domestic animals known to us—the horse, the ox, the sheep, the goat, the pig, the dog, they kept geese and bees, and made the honey into mead, though milk was the chief drink, they hunted the bear, the wolf, the otter, the hare, the beaver, the wild duck, crabs and mussels were collected for food, and the mouse and the fly had found way into their houses, they knew the use of some of our metals—gold, silver, and bronze, could weave cloth, tan leather, and build boats which were rowed with oars; they could count at least up to one hundred, they noticed and named some of the stars, and measured their time by the moon's courses, and they worshipped the sun, the dawn, and other bright powers of day.<sup>1</sup>

**10 Aryan Dispersion**—The Aryan settlement seems to have separated into two main divisions, one of which marched towards the west and the other towards the south-east. The former division kept together till it reached the neighbourhood of the Caspian Sea, when it broke up into various detachments, which advanced at different times to seek new homes in the west, and finally succeeded in conquering the greater part of Europe. First, a tribe, now known as Kelts, marched to the neighbourhood

<sup>1</sup> Some of the above discoveries are easily confirmed, at first sight, by a comparison of existing Sanskrit words with the corresponding words in English, as *Skt musa*, *E mouse*, *Skt madhu*, *E mead*, *Skt ar-itra*, *E oar*, *Skt tara*, *E star*.

of the Danube. Next came the Teutons, who, following in the wake of the Kelts, drove them from the Danube further westward into Wales, Ireland, and Scotland, and installed themselves in their place. Among these Teutons were the direct ancestors of the English.

A third band, the Slavonians, chose Russia to settle in, and thence spread over Illyria, Poland, and Bohemia.

Lastly, Greece and Italy were taken possession of by two other bands.

The other great division of the Aryan nation marched south, until it reached the region north-west of what is now known as the Punjab. Here it parted into two bands, one of which went into Persia, and the other towards the Punjab, whence it spread over a great part of India.

**11 Variation of Aryan Languages**—These different bands, before they left their home in Central Asia, had led the same kind of life and spoken the same language. But, as they advanced into new countries and separated from one another, their languages began to differ by slow degrees, and, in time, became greatly altered from the Aryan mother-speech. Each band now required new words to express the natural products of their new home, new words for the customs of the strange people amongst whom they had settled, and for all the novel ideas suggested by change of life and scene.

**12 Causes of Variation**—Besides the addition of new words, various alterations were gradually caused in the old Aryan speech by the influence of the languages current in the countries in which the new comers settled, and even by the climates of those countries—a hot climate, for instance, like that of Italy, making men lazy in speech and apt to soften or clip their words. Thus, even the words that all the bands retained in common came to be differently pronounced and spelt in different countries, so that we find, for example, the forms, Skt *bhratri*, Grk *phrater*, L *frater*, Gael *brathair*, Russ *brat'*, G *bruder*, E *brother*, all plainly the offspring of a single word in the original mother speech, though what that word exactly was is not known. These changes make the languages at first sight so unlike, that even were the same alphabet used for all of them, their real resemblance would not be at once manifest, and a study of the grammatical principles and laws of structure which they have in common is necessary before their relationship becomes clear.

**13 Stocks of the Aryan Family**—The different members of the Aryan family of languages are arranged in groups which are called *Stocks*, and the stocks are, in some instances,

subdivided into *Branches*<sup>1</sup>. Thus the language spoken by the Kelts in Europe is called the Celtic stock, which is subdivided into the Gaelic and Kymric branches

#### 14 Asiatic Stocks

(1) **INDIC**, to which belong *Sanskrit* and the modern languages that spring directly from Sanskrit, as *Bengali, Assamese, Uriya, Hindi, Urdu, Malhatt, Gujerati, Pali, Sinhalese, &c*

(2) **IRANIC**, to which belong *Zend, Pelhevi*, and the modern languages, *Persian, Pashtu*, and *Armenian*

#### 15 European Stocks

(1) **SLAVONIC**, to which belong *Russian, Illyrian, Polish, Bohemian*, and *Lithuanian*

(2) **KELTIC**, subdivided into two branches —

(a) **GAELIC**, to which belong *Irish, Highland Scotch*, and *Manx*, the language spoken in the Isle of Man

(b) **KYMRIC**, to which belong *Welsh* and *Breton*, the language spoken in Brittany

(3) **HELLENIC**, to which belong the ancient language of Hellas, *Greek* and its offspring, *Modern Greek* or *Romaic*

(4) **ITALIC**, to which belongs *Latin*, the parent of *Italian, Spanish, Portuguese*, and *French*. These four are called *Romance* languages, being descended from the speech of the ancient Romans

(5) **TEUTONIC**, subdivided into four branches —

(a) **GOTHIC**

(b) **SCANDINAVIAN** or **NORSE**, to which belong *Icelandic, Norwegian, Swedish*, and *Danish*

(c) **HIGH GERMAN**, which gave birth to the *German* language as now spoken

(d) **LOW GERMAN**, from which sprang *Old Frisian, Dutch, Flemish, Saxon*, and lastly the old form of **English**

Hence, English belongs to the Low German branch of the Teutonic stock of the Aryan family of languages

**16 Stocks of 'Second Languages'**—In the above list are to be found nearly all the 'Second Languages' that can be taken up by a University Candidate. *Sanskrit* and its descendants (*Bengali, Assamese, Uriya, Hindi, Urdu, Pali, &c*) are of

<sup>1</sup> Stock = trunk (of a tree) from which the branches spring. See the Table of Aryan Languages prefixed to this Chapter



the Indic stock, *Persian* is of the Iranic stock, *Greek* is of the Hellenic stock, *Latin* and *French* are of the Italic stock—of the Aryan family

The three remaining Second Languages, *viz.*, *Arabic*, *Hebrew*, and *Burmese*, are Non-Aryan

17 *Arabic* and *Hebrew* belong to another family of languages called SEMITIC (or SHAMITIC,—*viz.*, spoken by the children of SHAM, one of the early heroes of the Old Testament) *Burmese* is grouped with *Chinese* and *Tibetan*, but these three cannot be traced back to a common origin, and have no common family name

18 *Low German Origin of English*—It has been stated above that the Kelts were driven gradually into the extreme west of Europe by the Teutons. Several bands of Teutonic invaders crossed over to England at different times. The most important of these bands were of Low German origin, they were called *Angles*, and came from a region now marked on the map as the Duchy of Schleswick, in the south of which there is a place still known as *Ænglen*. Their first invasion took place about the year A.D. 449, and they continued to cross over at intervals for about 100 years. There were two other tribes of invaders, also of Low German origin, called the Jutes and the Saxons, but the three tribes became one people soon after they met in Britain, and called their new country *Engla-land* and their language *Ænglisc*. This *Ænglisc* was, in the reign of Egbert, about A.D. 836, the one language spoken throughout the greater part of England, and out of it the English language, as now spoken, has grown. The most necessary elements of language, such as the general structure of sentences, the position and relation of clauses, the most common and useful words—such as pronouns, numerals, prepositions, and auxiliary verbs—are the same in the English of to-day as in the *Ænglisc* of Egbert's times, and thus, though most of the inflexions that were used in *Ænglisc* have disappeared, and a large number of new words have been added from other sources, English remains essentially the same language as that of the original Low German invaders. *Ænglisc*, therefore, may properly be included under the term *Old English*<sup>2</sup>

<sup>1</sup> In *Ænglisc* nouns had five cases and various declensions, adjectives were declined, and had three genders; pronouns had more forms and some had a dual number, the verbs had more variety in their personal terminations.

<sup>2</sup> The term *Anglo-Saxon*, by which *Ænglisc* is generally known, is apt to mislead students into thinking it to be a tongue quite distinct from modern English, whereas it is the same in all fundamental points.

## DIFFERENT ELEMENTS OF THE ENGLISH VOCABULARY

✓ 19 Greek-Latin Element in English — Of the additions to the English vocabulary from other languages, the largest number is from the Latin language, or from the Greek language through the Latin. These words have come into English mainly at four different periods

## ✓ FIRST PERIOD

✓ 20 During the Roman occupation of Britain, between A D 43 and A D 418, a few Latin words were adopted by the Britons, and subsequently passed into English. These words are to be found for the most part in the names of places —

*Castra*, a camp — *Don-caster*, *Castor*, *Caistor*, *Glou-cestre*, *Ciren-æster*, *Chester*, *Bed-caster*, *Ex-(c)eter*

*Colonia*, a Roman settlement — *Lin-coln*

*Fossa*, a trench — *Foss-bury*, *Fos-brook*, *Fosse-cot*

*Portus*, a harbour — *Port-chester*, *Port-s mouth*

*Strata*, paved roads — *Strad-brook*, *Strat-ford*, *Strat-ton*, *Streatham*, *Streetly*

*Vallum*, a rampart — *Old Bailey*, *Wall-bury*

## ✓ SECOND PERIOD

✓ 21 The Roman priests, who brought Christianity into England in the latter part of the sixth century, introduced many words, belonging mostly to Church matters, or to products and customs previously unknown to the English, and such additions to the vocabulary continued to be made during the four succeeding centuries —

abbot	Christian	lily	oil	pound
alms	circle	martyr	organ	priest
angel	cleric	mass	ounce	provost
apostle	cook	metre	oyster	psalm
ark	creed	mile	pall	pumice
bishop	crisp	minister	palm	purple
box	deacon	mint	per(cock)	sack
butter	devil	monk	pear	school
cradle	disciple	mortar	pearl	shrine
cannon	dish	mount	pepper	stole
castle	fever	mule	phoenix	temple
cedar	fig	mussel	pine (tree)	trout
chalk	font	noon	plant	tunic
cheese	fork	nun	plum	turtle
chest	inch	offer	post	verse

NOTE — All the above words are found existing in Old English, though the modern form of them generally differs considerably from the early form, thus *monk* in O E is *munce*, *school* in O E is *scolu*

✓ THIRD PERIOD *Wm*

✓ 22 The Norman conquerors of England introduced their own language, Norman-French, which was essentially a Latin tongue, as the language to be spoken at court, in offices of state, and in colleges and schools. But the mass of the English people clung to their mother-tongue, and Norman-French, though it gave many words to the current speech, gradually ceased to be spoken in England. In 1362, it was directed by Act of Parliament that all law pleadings should be conducted in English, because Norman-French was understood by so few of the people. Words of a general character introduced by the Normans are too numerous to be quoted. Special terms referring to (a) feudalism and war, (b) the Church, (c) the law, (d) the chase, are nearly all Norman-French, some of these are given below —

(a) Aid, arms, assault, banner, baron, battle, buckler, captain, chivalry, challenge, duke, fealty, fief, gallant, homage, joust, lance, mail, soldier, tournament, vassal, vigour

(b) Altar, Bible, baptize, ceremony, friar, idolatry, piety, prayer, preach, relic, religion, sermon, sacrifice, saint

(c) Assize, attorney, case, chancellor, court, damage, fee, felony, fine, judge, jury, plaintiff, plea, statute, sue, tax

(d) Bay, brace, chase, course, covert, falcon, forest, quarry, venison

✓ FOURTH PERIOD *Wm*

✓ 23 At the Revival of Classical Learning in the sixteenth century, the study of Greek and Latin authors, rendered easy by the invention of Printing, caused the introduction of a very large number of words from Greek and Latin. These can generally be distinguished by their being very similar in spelling to their Greek or Latin originals, while words introduced at any of the other three periods have often undergone much alteration. Many instances of this difference will be found in the list of Doublets given in *Appendix B*. A few specimens of words introduced by writers immediately after the Revival of Learning are here quoted —

abdicate	edition	judicious	parallel	unanimous
analyse	ellipsis	juvenile	participate	uxorious
basilisk	filial	lexicon	qualify	void
biped	fratricide	liberate	querulous	vulnerable
catholic	generosity	manuscript	scheme	zone
celebrate	gladiator	mythology	solstice	
diagram	impression	neophyte	transfer	
dimension	isthmus	notation	type	

✓ 24 **Modern Additions** — In more recent times, many new words, required in most cases to denote discoveries in science

and art, have been introduced into English from Greek and Latin, and such additions are continually being made —

GREEK — Barometer, biology, dynamite, photograph, stereoscope, telephone

LATIN — Antennæ, centigrade, lens, locomotive, terminus, vaccinate

✓ 25 **Keltic Element in English** — The Keltic colonists of Britain who, as we have seen, were driven out by the Teutons, left behind them in Old English many Keltic words, some of which are still in use. Other Keltic words have been introduced, some by the Normans, some in later times —

babe	clan	drudge	lag	pool
bad	clock	druid	lass	pot
badly	clout	dun	lawn	pour
bare	corn	earnest	loop	pout
basket	colt	flannel	mattock	pretty
bat	cockle	funnel	merry	prong
block	cog	fur	mug	prop
bludgeon	coil	gag	nip	put
boast	cradle	glen	nape	quaff
boz	crag	gown	nook	quibble
boisterous	crease	gull	pick	racket
bother	crone	gun	prat	riband
brag	cub	give	perk	rub
bran	cudgel	hressock	pert	skein
brat	curd	job	pet	skip
brisk	cut	lick	pick	stab
brogues	dad	knack	pink	track
briquet	dagger	knob	pitch	tory
bug	dark	knock	plaid	whiskey
calm	dirt	knoll	plod	
carn	dock	knuckle	poke	
carr	don	lad	pony	

✓ 26 **Scandinavian Element in English** — The Danish invaders, belonging to the Scandinavian branch of the Teutonic stock, introduced a number of Danish words, and further additions have been made from the other languages of that branch —

aloft	blot	bush	crow	clik
already	blue	bustle	cur	sidget
anger	blunder	cast	dairy	hich
awe	blunt	clap	dash	hilly
baffle	boon	clash	daze	flake
bait	booth	cleft	dirt	flare
bash	both	clog	down	flash
bawl	brink	clown	dore	flat
beach	bubble	club	drag	flaw
big	build	clumsy	dregs	flee
blow	bulk	crawl	drip	fling
bloom	bunch	craze	eddy	flit

fog	hustings	ny	shy	sterk
fond	ill	niggard	simper	streak
froth	inkling	odd	sister	struggle
furlough	jabber	poultry	skill	strut
gain	jam	plough	skim	stumble
gut	jumble	prate	skin	stump
gale	jump	raft	skirt	stutter
gash	keel	raise	sky	swamp
gaunt	keg	ransack	slang	sway
graze	kid	rap	slant	tackle
girth	kidnap	rash	slaughter	take
glade	kidney	rife	sledge	tatter
glance	kill	rip	sleek	thrall
glimmer	kneel	rotten	slur	thrift
glitter	leak	rug	sly	thrust
glort	ledge	rustle	smash	tidings
gravy	leg	scare	smattering	tight
groom	loft	scant	smile	tipsy
grovel	log	scare	smuggle	train
guess	low	scowl	sneer	trash
gush	lull	seraggy	snort	trust
harp	lump	scrip	snout	ugly
harbour	lunch	scuffle	snub	wag
harsh	lurk	scum	snug	wail
haste	mane	set	splash	wand
haze	maze	shallow	split	want
hinge	meek	shelve	spout	whim
hit	nure	shirt	sprawl	whirl
hoof	mistake	shiver	squall	window
hug	mistrust	shriek	squander	wing
hurrah	mouldy	shrill	squirt	
hurry	much	shrug	streak	
husband	nasty	shuffle	stag	

## 27 Miscellaneous Words from Foreign Languages —

English speech has enriched itself by borrowing words from various sources besides those already mentioned —

HEBREW —Alleluia, behemoth, cherub, cinnamon, Jehovah, jug, Messiah, Satan, seraph, shekel, shubboleth

ARABIC —Alkali, Alkoria, amber, attar, azure, elixir, emir, harem, hookah, howdah, Mohammedan, Moslem, saham, sheik, sherbet, sofa, vizier

PERSIAN —Awning, bazaar, caravan, curry, dervish, divan, jackal, jasmine, lascar, mohur, pasha, peri, sepoy, shawl

SANSKRIT —Avatar, banyan, brahmin, jungle, pundit, rajah, suttee, Veda

MALAY —Bamboo, caddy, cockatoo, gong, mangoe, orang outang, rum, sage

CHINESE —Nankeen, tea, typhoon

AMERICAN —Hammock, mahogany, opossum, tomahawk, wigwam

ITALIAN —Attitude, canto, comply, contraband, cupola, curvet, ditto, duel, duet, granite, influenza, infuriate, isolate, lava, macaroni, madonna, malaria, manifesto, miniature, money, motto, opera, pinnoforte, portico, profile, quartette, quota, seraglio, soda, solo, spinach, stanza, stiletto, trio, umbrella, velvet, vermicelli, vista, volcano

SPANISH —Alligator, armada, capsizc, cask, commodore, comrade, cork, domino, duenna, flotilla, grandee, merino, mosquito, negro, puntilio, renegade, silver, sherry, torнадо

PORTUGUESE —Caste, lasso, port (*wine*), tank

FRENCH —Aide de camp, apropos, avoirdufois, bayonet, beau, belle, belles-lettres, billet-doux, bivouac, blond, bouquet, chateau, colporteur, déjeuner, dépôt, éclat, encore, ennui, fête, fleur de lis, naïve, omelet, prestige, protégé, prison, rendezvous, restaurant, roue, rouge, soirée, sortie, soubriquet, soupçon, souvenir, surveillance, suzerain, toilet, trousseau, vignette<sup>1</sup>

DUTCH —Aloof, brillst, beleaguer, blunderbuss, brackish, brandy, deck, dell, delf, erpel, clope, fop, frolic, gas, groove, growl, hoist, Hottentot, hustle, landscape, ledger, loiter, lop, mersles, morass, ogle, rant, rover, ruffle, slim, sloop, sloven, snaffle, snap, stoker, stripe, switch, toy, trick, trigger, uproar, waggon, wainscot, yacht

GERMAN —Fuchs, landau, meerschäum, plunder, poodle, quartz, swindler, waltz, zinc

The words in the above lists have been taken into English directly from the language to which by origin they belong. Many other words have come into English indirectly from these languages: thus *carnival* is Italian *carnovale*, but was borrowed through the French *carnaval*.

28 Hence we see that—English, as regards its grammatical structure and inflexions (which are the essential elements of a language and mark its origin), is a Teutonic language, but, as regards its vocabulary, it is a mixed language (a large proportion of its words being obtained from non-Teutonic sources)

29 Cognate Words —A clear distinction should be drawn between words that are English by right of birth, and those that belong by origin to other languages (whether of Teutonic or non Teutonic stock) and are English by right of adoption only

<sup>1</sup> The words in this list are in common use in English, they retain their French pronunciation and, in most cases, their French spelling and accent marks. A few of them are occasionally found printed in italics, showing that they are not yet regarded as fully naturalised English words.

The first class of words are of pure English origin, and many of them are found in slightly different forms in other Aryan languages. Each of these languages has independently obtained its form of the word from the common source, the Aryan mother speech. Thus Sanskrit has the form *sad amī*, Latin has the form *sed eo*, and English has the form *sit*, but, though Sanskrit and Latin are both older languages than English, the form *sit* is not derived from either *sed eo* or *sad amī*, all three alike owe their origin to some single word once existing in the Aryan mother speech, and even though there were no such words as *sad amī* or *sed eo*, the word *sit* might exist in English as it does now. Words like the above, found in different forms in several Aryan languages, are called *Cognate* or *related by birth* to one another. The words *pitrī*, *pater*, *father*, and the others cited in § 1 are examples of cognate words.

✓ 30 **Derived and Naturalised Words**—The second class of words, those that are English not by right of birth but by adoption from some other language, may be subdivided into two sections—(a) Words formed, with a change of shape, from words existing in other languages, as E *ransom* (Γ *ranson*) and *redemption*, both formed from L *redemptionem*, these are called *Derived* words. (b) Words taken over without change of shape, as E *raja* from Skt *raja*, these are called *Naturalised* words (just as a foreigner, who obtains the rights of English citizenship by taking the oath of allegiance to the English sovereign, is called a naturalised British subject). The words given in § 27 are instances of naturalised words.

✓ 2 NOTE—A few naturalised words differ slightly in shape from their originals, as E *pundit* from Skt *pandita*. This is owing mainly to the difference between the English alphabet and that of the language to which the original words belong. Where the alphabet of the foreign language is the same as that of English, as is the case with French, Italian, etc., the naturalised word seldom undergoes any change in spelling or pronunciation, except some times in the final syllable.

31 **Proportion of pure English (or Teutonic) Words in the Vocabulary**—The number of words in an English Dictionary is about 100,000, and some two thirds of them are Derived words taken from Greek and Latin directly, or indirectly from Latin through the Romance languages. But the pure English element comprises those parts of speech that are most necessary to the construction of sentences, and the common terms without which the simplest conversation cannot be carried on. So that, in the works of the greatest English writers, as well as in everyday speech, the number of pure English words used is much greater than the number obtained from all the other sources together.

32<sup>✓</sup> **Pure English Words**, as distinguished from those of foreign extraction, are the following —

- 1 (a) Demonstrative adjectives (*a, the, this*), Pronouns ;  
Numerals (except *second*, and *million, billion, &c*)
- (b) Auxiliary and Defective Verbs
- (c) Most Prepositions, Conjunctions, Adverbs of time and place
- (d) Nouns that form their plural by change of vowel
- (e) Verbs that form their preterite by change of vowel
- (f) Adjectives that form their degrees of comparison irregularly
- 2 Most monosyllabic words
- 3 Most words with distinctive English prefixes or suffixes such as those with—

prefixes	<i>a-, al-, be-, for-, ful-, on-, over-, out-, under-</i>
	{ to nouns <i>-hood, -ship, -dom, -th, -ness, -ing, -ling,</i>
	<i>-kin, -ock</i>
suffices	{ to adjectives <i>-ful, -ly, -en, -ish, -some</i>
	{ to verbs <i>-en, -er</i>

4 Names—of kindred, home and domestic life (*father, mother, hearth, roof, cradle, meat, drink*), of the simpler natural feelings of body or mind (*glad, sorry, smile, tear, warmth, mildness*), of the most familiar objects of sense, such as the elements and their changes (*earth, wind, fire, water, storm, rain*), of the seasons (*spring, summer, harvest, winter*), of the divisions of time (*morning, noon, evening, day, night, month, year*), of the heavenly bodies (*sky, sun, moon, star*), of the features of natural scenery (*hill, dale, stream, tree*), of the organs of the body of man and beast (*flesh, blood, eye, ear, mouth, nose, hand, arm, horn, tail, hoof*), of the commonest animals (*dog, cow, duck, hen, fly, frog*), of the familiar qualities of natural objects (*white, black, smooth, narrow*), of trees and plants (*ash, beech, birch, apple, corn, wheat*), of the ordinary transactions of the market-place and the farm (*trade, business, smith, plough, waggon, sow, reap*), of the modes of bodily action and posture (*sit, stand, wake, sleep, talk*), of those kinds of industry that were practised by the Low German settlers (*ship, keel, weave, tan*)

5 Terms denoting *special* and individual objects or actions as opposed to *general* or abstract terms thus *penny, shilling* are of English origin, *money* is of Latin origin, *sit, lie, sleep* are of English origin, *repose* is of Latin origin, *hot, cold* are of English origin, *sensation* is of Latin origin



33 **Old English, Middle English, Modern English** — The stages by which Old English has passed into Modern English may be roughly indicated as follows —

I *Old English* — A.D. 450—1250

During the earlier part of this period, the language possessed many inflexions, but contained few foreign (or non Teutonic) words, before its close, great changes in spelling and grammar had taken place

II *Middle English* — A.D. 1250—1460

Inflexions now began to disappear, and by the end of the period few were left besides those that survive in the language as spoken to day. Also many French words were introduced. Chaucer belongs to the latter part of this period

III *Modern English* — A.D. 1460 to the present time

The language of the earlier part of this period—between A.D. 1460 and 1520—was greatly influenced, especially in its vocabulary, by (a) the introduction of Printing into England, which fixed the spelling, (b) the Revival of Classical Learning, which added a large number of new words

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## CHAPTER II

## WORDS

34 The previous chapter has shown us that the English language is descended from an original Aryan tongue, and we have seen from §1 that many of its words contain parts which it possesses in common with other languages derived from the same source. These similar parts are called *Roots* and form the basis of every language for the philologist, who traces its gradual development from them as a starting-point

✓ 35 *Roots Definition*—The root of a word is that essential part of it which it has in common with a group of allied words. Thus PAR (with the general meaning of *pass*) is the root common to the group of words—Gk *per*-ao (to pass over), L *ex*-*per*-ior (to pass through, test), G *fahr*-en (to go), E *far*-e (to go)

36 *Formation of words from Roots Examples*—  
(a) From the root BAR is formed the English verb *bear*, add to this *-ing*, the suffix of the present participle, and we have *bear-ing*, further add the intensive prefix *for*-, and we get *for-bear-ing*, add again to this a second prefix *un*- (not), and we have *un-for-bear-ing*, a word which has been gradually built up by successive additions to the simple root *bar*. (b) From the word *historically* separate the adverbial suffix *-ly* and the adjectival suffix *-al*. This leaves us *historic*. Remove the ending *-ic*, and we have the Greek word *histor*, which is another form of *hisor*. Remove again the termination *-tor*, and we have *Fis*, where the *s* is a modification of *d*. Thus we arrive at last at the root *Fid*, the Sanskrit *vid*, and the English *wit* (know), one of the group of words given in §1

✓ 37 *Stems Definition*—The *Stem* is that modification or change of form which the root assumes before suffixes are added to it. Thus take the word *loved*, *lov* is the root, *love* is the stem, and *-d* is the suffix of the past tense

38 *Prefixes and Suffixes*—Hence, we see that a group of kindred words may be formed by the addition of prefixes and suffixes to a stem, as, *love-s*, *lov(e)-ing*, *lov(e)-er*, *love-able*, *un-love-ly*, *be-love-d*. Prefixes and suffixes were once, no doubt, words in themselves, which, after being regularly joined to other words,

gradually lost their distinctive character, and at last became, in many instances, mere particles, retaining only a symbolic value. Thus the *be-* of the word *besprinkle* is the preposition *by*, but in *besprinkle* it is a mere intensive prefix, that is, it intensifies or strengthens the meaning of the simple verb *sprinkle*. Similarly, the word *friendship* is really compounded of the two words *friend* and *shape* but *-ship* is now nothing more than a suffix used to form abstract nouns.

In studying the tables of prefixes and suffixes that follow, the student should exercise himself in finding out the exact meaning of the words given as examples. To do this properly, he should endeavour to show how the meaning of the prefix or the suffix and of the stem or simple word together make up the meaning of the whole word. In the case of the Latin and the Greek Prefixes especially, he should himself collect more words to illustrate them. Throughout these tables, words that are Hybrids (§ 83) are marked with an asterisk (\*).

### 39 — LATIN PREFIXES

Ab-	} <i>from</i>	ab use	Circum-	} <i>around</i>	circum stance
a-		a vert	circu-		circu it
abs-		abs-tain			
Ad-	} <i>to, at</i>	ad here	Con-(r)	} <i>with</i>	con trive
ac-		ac cent	col-		col lege
af-		af fect	com-		com pact
ag-		ag gravate	cor-		cor rode
al-		al lege	co-		co heir
am-		am munition	coun-		coun cil
an-		an nul	Contra-	} <i>against</i>	contra dict
ap-		ap prove	contro		contro vert
ar-		ar rogance	counter (F)		counter poise
as-		as sent			
at-		at tempt	De-	} <i>down,</i>	de throne
a		a spect	di-		di stil
Ambi-	} <i>around</i>	ambi-dextrous	Demi-	<i>half</i>	demi god *
amb-		amb ition	Dis-	} <i>apart,</i>	dis cord
am		am putate	dif-		dif fer
			di-		di-orce
Ante-	} <i>before</i>	ante date	des-(F)		des sert
anti-		anti cipate	de-(r)		de fy
an-(r)		an cestor			
Bene-	<i>well</i>	bene diction.	Equi-	<i>equally</i>	equi valent.
Bis-	} <i>twice,</i>	bis cuit	Ex-	} <i>out of,</i>	ex pel
bi-		bi ped	ef-		ef-fect
bin-		bin ocular.	e-		e normous
	<i>two</i>		Extra-	<i>beyond</i>	extra vagant.

In-	{		in vade	Preter-	<i>past</i>	preter natural.
il-			il lusion	Pro-	{	pro mise
im-		<i>in, into,</i>	im merse	por-		por-tent
ir-		<i>on,</i>	ir ruption	pol-		pol lute
en-(t )	{	<i>against</i>	en title	pur-(F )		purpose
em-(r )			em-brace			
In	{		in decent	Re-	{	re fund
il-			il legal	red-		red eem
im-		{	im mense	Retro-	{	retro grade
ir-			ir rational	rear-(F )		rear guard
is-			is gnomy			
Inter-	{		inter course	Se-	{	se cede
intel-		{	intel lect	sed-		sea tion
enter (t )			enter-prise	Semi-	<i>half</i>	semi colon
Intro-		<i>into</i>	intro duce	Sine-	<i>without</i>	sine-cure
Juxta-		<i>close by</i>	juxta posi- tion			
Male-	{		male factor	Sub-	{	sub ject
mali-		{	mali gnant	sue-		sue ceed
mal-			mal content	suf-		suf fer
Mis-(F )		<i>ill</i>	mis chief	sug-		sug gest
				sup-		sup port
				sur-		sur reptitious
				sus-		sus pend
				su-		su speet
Ne-	{		ne ferious	Subter-	<i>beneath</i>	subter fuge
neg-		{	neg lect	Super-	{	super ficial
non-			non sense	sur-(t )		sur pass
Ob-	{		ob verse	Trans-	{	trans it
oc-		{	oc casion	tran-		tran scend
of-			of fend	tra-		tra verse
op-		{	op pose	tres-(t )		tres pass
os-		<i>against</i>	os tentation			
Omni		<i>all</i>	omni scient	Tri-	<i>three</i>	tri angle
Pen-		<i>all, ost</i>	pen insula	Ultra-	<i>beyond</i>	ultra montane.
Per-	{	<i>il lounge,</i>	per sce'	Un-	{	un animous
		<i>thors igt</i>		uni-		uni form
Post-		<i>after</i>	post script	Vice-	{	vice roy
Pre-		<i>before</i>	pre caution	vis-(F )		vis count.

## 40—GREEK PREFIXES

A-	{		a pathy	Apo-	{	apo state
an-		{	an archy	aph-		aph orism
am-			am brosal			
Amphi-	{	<i>on both sides</i>	amphi bious	Arch-	{	arch bishop
Ana-		{	an tomy	archi-		archi - episco
an-			an curism	pal		pal
Anti-	{	{	anti type	arche-		arche type
ant-			ant agonist	Auto-	{	auto - biogra-
				auth-		phy
						auth entic.

Cata-	} down	cata strophe	Homo-	} together,	homo logous
cath-		cath olic	Hom-		hom onym
cat-		cat egorical			
Deca-	ten	deca-logue	Hyper-	above	hyper bole
Di-	double	di phthong	Hypo-	} under	hypo thesis
Dia-	through	dia meter	hyph		lyph en
Dys-	ill	dys entery	Meta-	} after,	meta phor
Ec-	} forth,	ec lectic	meth-		meth od
ex-		ex odus	met-	} change	met-onomy
En-	} in, on	en comium	Mono-	} alone	mono tone
em-		em phasis	mon-		mon arch
el-		el lipse	Ortho-	right	ortho graphy
Endo-	within	endo genous	Panto-	} all	panto mine
Epi-	} upon	epi taph	pan-		pan oply
eph-		eph emeral	Para-	} besides	para site
ep-		ep och	par-		par ody
Eu-	well	eu phony	Penta-	five	penta meter
Exo-	outside	exo tic	Peri-	round	peri od
Hemi-	half	hemi sphere	Poly-	many	poly glot
Hepta-	} seven	hepta gon	Pro-	before	pro phet
hept-		hept archy	Pros-	towards	pros elyte
Hetero	different	hetero doxy	Proto-		proto martyr
Hexa-	six	hexa meter	Pseudo-	} false	pseudo-critic
Hiero-	} sacred	hier olyph	pseud-		pseud onym
hier-		hier archy	Syn-	} with	syn onym
Holo-	whole	holo caust	syl-		syl lable
			sym-		sym pathy
			sy-		sy stem
			Tri-	three	tri pod

NOTE—It will be seen that, in both the Latin and the Greek Prefixes, the final consonant of the prefix is often modified by or assimilated to the adjoining letter of the root, and is sometimes dropt altogether, as in *abs tain*, *ac cent*, *a spect*. This is for the sake of ease of pronunciation.

**41 Romance Forms**—Some of the Latin Prefixes are marked '(r),' denoting that they are borrowed from the Latin language *through the French*.

*Examples*—**An-** *anti cipate* is derived directly from the Latin *anti cipare*, but *an cestor* is derived from the Latin through the French *an cêtre*, thus *ancêtre*, *ancessor*, *ant'cessor*, *L antecessor*. In *coun-* and *counter-*, the Latin *o* of *con* and *contra* was strengthened, in English, into *ou* in order to

represent the nasal sound that the *n* acquired in French *Mis-* (as in *mis chance, mis count, mis creant, mis adventure, mis alliance*) is the anglicised form of F *mes*, Prov *meus-*, L *minus* (less) and must not be confounded with the more forcible Teutonic prefix *mis* (M E *misse*, error), seen in *mis-laid* (§ 54) *Pur* represents F *pour*, formerly *por* by metathesis from L *pro* *Rear* is the O F *rière*, Prov *reire*, L *retro* *Sur* is contracted, through *sup'r*, from L *super*, and *tres-*, through *tras-*, from L *trans*

**42 Disguised Prefixes**—Mainly through this French influence, the Latin prefixes are disguised in the following words, which are placed after the prefixes that they contain —

**Bi-** *ba lance* **Con-** *co st, cou ch, co unt* (verb and title), *co venant, co ver, cur ry* (verb), *cu stom* **Dis-** *de feat, de luge, dis cant, dis patch* (also *dis-patch*), *s pend* **Enter-** *entr uils* **Ex-** *a fraid, a bash, a mend* (but *e-mendation*), *a ward, as tonish, es cape, es cheat, es say, is sue, s ample, s carce, s corch, s courge* **Extra-** *stra nge* **In-** (in) *am bush, an oint* **In-** (not) *en emy* **Juxta-** *joust* **Non-** *un pire* (§ 107) **Per-** *par amount, par don, par son, pil grim* **Post-** *pu ny* **Pre-** *pre ach, pro-vost* **Pro-** *pr-udent* **Re-** *r ally, r ansom, ren der* **Se-** *s ober* **Sub-** *so journ, s ombre, sud den* **Super-** *sopr ano, sover-eign* **Trans-** *tr-ason* **Ultra-** *outr age* (*App C*)

NOTE—F *avant* (L *ab ante*) is seen in *advan ce, advant age*, and *van-guard*, Gk *día-*, in *dea con, di vil*, Gk *eu-*, in *ev angelist*

#### 43 Notes on some Prefixes

**De-** has often the sense of *astray*, as in *de viate, de licious, de banch* Compare the difference in meaning between *de formed* and *un formed* **De-** is intensive in *de fault*, as it was originally in *de merit*

**Dis-** implies an *emphatic* reversal of the action or state as, *dis join, dis-temper* (a wrong tempering) Hence *dis-proved* is more than *un proved*, *dis armed* than *un armed* \* Compare *dis belief*\* and *un belief*, *dis burdened*\* and *un burdened*, *dis courteous* and *un courteous*\*, *dis embodied*\* and *un embodied*, *dis abled* and *un able* \* It is simply intensive in *dis annul, dis-sever*

**E-** is a corruption of the Dutch prefix *ont-* in *e lope, Du out loopen*, to escape

**In-** (in) and F *eu* are found in the same words, as, *in quire, en quire, in close, en close*<sup>1</sup> *In* is intensive in *in ebriate, in durate, in passionate* **En-, em** often convert an adjective or a noun into a transitive verb as *en-dear*\*, *eu-slave*\*, *em bitter, eu thral* \*

<sup>1</sup> See a list of these words, *Notes on Spelling, Chap V*

In- (not) the Teutonic prefix *in* sometimes disputes possession with this prefix. Hence such double forms as *in apt*, *un apt*,\* *in frequent*, *un frequent*,\* *in extinguishable*, *un extinguishable*,\* *in measurable*, *un-measurable*.\*

Non- is a less forcible negative than *in* or *un*. Note the difference in meaning between *non effective* and *in effective*, *non professional* and *un professional*,\* *non Christian* and *un Christian*.\*

Per-, like the Teutonic prefix *for*, often passes on from the notion of thoroughness to that of vicious excess or opposition, as in *pervert*, to turn in a *wrong* direction, *per jure*, to swear *against* the truth (cf *for-swear*, § 54); *per july*, *per ish*.

Ana- contains the notion of transposition in *anagram*, *anachronism*.

Arch, in its modern use, is almost exclusively prefixed to words with a bad meaning, as, *arch hypocrite*, *arch fiend*,\* *arch traitor*,\* *arch-heretic*. In the word *arch angel*, the prefix is taken *directly* from the Greek *archi*, and hence is pronounced *ark*. In other words it comes through the Latin.

## LATIN AND GREEK SUFFIXES<sup>1</sup>

44 Latin and Greek Suffixes consist of—(1) suffixes that come from the Latin through the French or some other Romance language, as in *voy-age*, *hon-our*, *people*, *crus-ade*, (2) suffixes that are borrowed directly from the Latin, as in *vestib-ule*, (3) suffixes that come from the Greek through the French and Latin, or through the Latin only, as in *pal-sy*, *paraly-sis*.

### A—NOUN SUFFIXES

#### 45 Suffixes denoting Persons

-ate,<sup>2</sup> -ee, -ey, -y (L p p suffix -atus, F -at, é, fem ée) — *cur-ate*, *leg-ate*, *advoc-ate*. The suffix -ee denotes the *object* of an action in *examin-ee*, *nomin-ee*, *pay ee*, the *subject* in *absent ee*, *patent-ee*, *commit-ee*. It is weakened to -ey, -y in *attorn-ey*, *deput-y*, *jur-y* (F *jurée*).

NOTE 1 — The suffix was originally adjectival, as in *delic ate*, *desol ate*, *priv-ate*. *Grand ee* is naturalised from the Spanish, *devot ee* is a coined word (see *Spectator*, No 354), *refug ee* is an anglicised form of F *refugié*.

<sup>1</sup> These suffixes are classed together, because the few Greek suffixes in use have passed into English through the Latin.

<sup>2</sup> The true suffix is *te* the letter *a* being part of the stem but so many past participles of Latin verbs end in *atus*, that it has been found convenient to regard *ate* itself as a suffix similarly with *ic* (§ 50) the true suffix being -e thus *civic* is formed from the stem *civil* (crude form of *ci* = a citizen) by the addition of the adjectival suffix -e (L *civ*). But words in *ic* are so numerous that *ic* has come to be regarded as a true suffix and is so used in words like *folia ic*. It is the same with some other suffixes, as *cy* (which, however, is a true suffix in *bankrupt cy*), -*al*, -*a st*, -*ism*.

-ar, -er, -eer, -ier, -or, -ary (L -arius, F -ier, -er) —*vic-ar*, *arch-er*, *falcon-er*, *mountain-er*, *financ-ier*, *counsell-or*,<sup>1</sup> *secret-ary*

NOTE 2 —In *messeng-er*, *passeng-er*, *scaveng-er*,\* the *n* is inserted, they should be *messag-er*, &c. *Prison-er*<sup>2</sup> and *retain-er* (except in the sense of a barrister's fee) are passive in meaning. *Practition-er* is the older *practician* with *er* needlessly added. *Engin-er*, *mutin-er* should properly be *engin-er*, *mutin-er*. *Schol-ar* is L *schol-aris* (§ 50). In *attaind-er*, *rejoind-er*, *remaind-er*, the *er* represents the termination of the F infinitives *attaindre*, &c.

-ain, -an, -en, -on (L -anus, F -ain, -en) —*chieft-ain* and *capt-ain*, *vill-ain*, *pag-an*, *librari-an*, *de-an*, *artis-an*, *ward-en* (= guardian), *citiz-en*, *sext-on* (= sacrist-an), *surge-on*

NOTE 3 —*Plas-an-t*, *anci-en-t*, *pheas-an-t* (§ 107), *sover-eign* (*App C*), *pelic-an* also contain this suffix, which was originally adjectival (§ 50)

-ist, -ast (Gk -istes, -astes) —*soph-ist*, *evangel-ist*, *dent-ist*,\* *novel-ist*,\* *flor-ist*,\* *botan-ist*, *excursion-ist*,\* *enthusi-ast*, *iconocl-ast*

NOTE 4 —In *tobacco-n-ist*, *ego-t-ist* (also *ego-ist*) the *n* and *t* are inserted to avoid the hiatus.<sup>3</sup> Party or tribal names are expressed by this suffix —*Calvin-ist*, *Jansen-ist*, *Compt-ist*, also by -ite, -it and -an, -ian —*Jacob-ite*, *Israel-ite*, *Mormon-ite*, *Wilks(es)-ite*, *Jesu-it*, *Luther-an*, *Wesley-an*, *Eton-ian*. The suffix is depreciative in *pap-ist*, *Roman-ist*.<sup>4</sup>

-or, -our, -er (L -orem, F -eur) —*doct-or*, *anth-or*, *success-or*, *emper-or*, *savi-our*, *interpret-er*

## 46 Suffixes forming Abstract Nouns

-age (L -aticum, F -age), denoting—(1) a collection or quantity —*assembl-age* (cf *assembl-y*), *bagg-age*, *plum-age*, *mule-age*, *foli-age*, *herb-age*, (2) a condition, place, occupation, or act —*bond-age*,\* *person-age*, *vassal-age*, *parson-age*, *hermit-age*, *cott-age*,\* *pilot-age*, *till-age*,\* *outr-age*, (3) cost or price —*broker-age*,\* *port-age*, *cart-age*,\* *porter-age*, *wharf-age*,\* (4) the result of an action (added to verbs) —*break-age*,\* *leak-age*,\* *pull-age*\* (pill or peel), *coin-age*

NOTE 1 — *aticum* also occurs in *mess-ag-e*, *pass-ag-e*, &c, and -aticus in *savage*

<sup>1</sup> Note here (and in numerous other instances, as *rag-g-ed*, *red-d-ish*, &c) that the final consonant of the stem or simple word is doubled in order to preserve the short pronunciation of the preceding vowel. Sometimes, on the contrary, the simple word drops a consonant before the suffix, as *tail(l)or* (§ 82.3). Occasionally a new consonant is inserted between the simple word and the suffix, see Note to the suffix -ist, below.

<sup>2</sup> Formerly with the meaning of 'jailor'.

<sup>3</sup> Cf *belli-c-ose*, *whit-c-ism*, *whimsi-c-al*, *hum-b-le*, *tail-l-at-we*, *starv-at-ion*, *French-ly*, *mob-o-cracy* (§ 84).

<sup>4</sup> Other depreciative suffixes are -ism (§ 46), -ard (§ 55), -ster (§ 55), -ish (§ 58).



**-ance, -ence** (L *-antia, -entia*, F *-ance, -ence*) — *abund-ance*, *allegi-ance*, *griev-ance*,\* *brilli-ance*, *prevail-ence*, *prud-ence*, *excell-ence*, *innoc-ence*, *ch-ance* (= *cad-ence*), *obedi-ance* (= *obedi-ence*)

NOTE 2 — Later forms of these suffixes are *anc y, enc y* — *brilli-anc y*, *prevail-enc y*, *excell-enc y*, *innoc-enc y*, *hesit-anc y*, *dec-enc y*

**-cy, -sy** (L *-tia, -sia*) — *aristocra-cy*, *fan-cy* and *phanta-sy*, *grace*, *intima-cy*, *bankrupt-cy*

NOTE 3 — In *pal sy* (= *paraly sis*), *drop sy*, *fren zy*, the suffix represents Gk *-sis*, which appears in a shorter form in *ba se*, *ellip se*, *eclip se*, *apocalyp se*

**-ion, -on, -om** (L *-ionem*, F *-on*) — *opin-ion*, *act-ion*, *tens-ion*, *lect-ion* and *less-on*, *orat-ion* and *oris-on*, *pot-ion* and *pois-on*, *rat-ion* and *reas-on*, *tradit-ion* and *treas-on*, *redempt-ion* and *rans-om*, *starv-at-ion*\*<sup>1</sup> (§ 99)

**-ice, -ise, -ess** (L *-itia, -itrum*, F *-esse*) — *avar-ice*, *serv-ice*, *coward-ice*, *exerc-ise*, *merchand-ise*, *pro-w-ess*, *larg-ess*

NOTE 4 — In *pum ice*, *ice* is L *-icem*. In *apparent ice*, *nov ice*, *sun pl ice*, *ice* is L *-icium*. *Pent house* is a corruption of *pent ice* (*App C*)

**-ism, -asm** (Gk *-ismos, -asmos*), denoting—(1) mode of feeling or belief — *patriot-ism*, *fatal-ism*,\* *social-ism*,\* *commun-ism*,\* *de-ism*,\* *Tory-ism*,\* *ego-t-ism*, and *ego-ism*, *enthusi-asm*, (2) trick or fashion of speech or action — *provincial-ism*,\* *vulgar-ism*,\* *solec-ism*, *Latin-ism*,\* *American-ism*,\* *manner-ism*,\* *soph-ism*, *wittic-ism*,\* *sarc-asm*, *pleon-asm*

NOTE 5 — *Barbarism* belongs to both lists. The suffix is deprecativ in *tru ism* \*

**-ment** (L *-mentum*) joined to verbs or verbal stems — *enchant-ment*, *punish-ment*, *bereave-ment*,\* *atone-ment* \*. It forms also concrete nouns — *gar-ment* (M E *garne-ment*, *garnish-ment*), *frag-ment*, *orna-ment*

**-mony** (L *-monium, -monia*) — *matri-mony*, *testi-mony*, *acri-mony*, *cere-mony*

**-tude** (L *-tudinem*) — *forti-tude*, *longi-tude*, *magni-tude*, *atti-tude*.

**-ty** (L *-tatem*, F *-té*) — *cruel-ty*, *vani-ty*, *feal-ty* (= *fidei-ty*), *frail-ty*, *ci-ty*, *admiral-ty*, *commonal-ty*, *personal-ty*

<sup>1</sup> Coined in imitation of such words as *donation*, *oration*

**-ure** (L *-ura*) —*cult-ure*, *cens-ure*, *stat-ure*, *verd-ure* Also in concrete nouns —*creat-ure*, *apert-ure*

**-y** (L *-ia*) —*misery*, *memory*, *envy*, *glutton-y*, *beggar-y* \*

NOTE 6 —The suffix is Teutonic in *smith y*, *baker y*

#### 47 Suffixes denoting the Place or Instrument of an action

**-ary, -ery, -ory, -ry** (L *-aria, -arium, -orium*) —*dispens-ary*, *nunn-ery*, *surg-ery*, *dormit-ory*, *refect-ory*, *access-ory*, *vest-ry*, *pant-ry*, *treasu-ry*, *sala-ry*, *dow-ry*

NOTE 7 —*Ery, -ry* also form abstract nouns —*slav ery*, \* *witch ery*, \* *cook ery*, \* *housewife-ry*, \* *herald-ry*, *chival-ry* They also denote a collection of —*reach-ery*, \* *tenant-ry*, *pleasant-ry*, *camel-ry*, *camel-ry* *Station-ary* (standing still) is an adjective, *station-ery* (writing materials) is a noun

**-ter, -tre, -cre** (L *-trum, -crum*) —*clois-ter*, *thea-ter*, *spe-cre*, *sepul-ter*, *lu-cre*, *sepul-cre* (M E *sepul-cre*)

#### 48 Other Suffixes

**-al, -el, -le** (L *-alis*) —*can-al* and *chann-el*, *catt-le* and *chatt-el*, *fu-al*, *jew-el*, *tri-al*, *propos-al*

NOTE 1 —The suffixes in *batt-le*, *entr-ails*, *mar-ry-el*, *nupt-als*, *rasc-al*, *spous-als*, *actu-als*, represent the Latin plural form *alia*

**-ade** (from L *-atus* through It and Sp) —*case-ade*, *brig-ade*, *reng-ade*, *char-ade*, *escap-ade*

**-el, -le** (L *-ela*) —*quar-el*, *sequ-el*, *cand-le*

**-on** (L *-onem*) —*apron*, *bac-on*, *fil-on*, *glutt-on*, *simplet<sup>1</sup>-on*, *champi-on*, *compani-on*, *scoopi-on*, *pige-on*, *trunche-on*

**-oon, -one, -on** (F *-on*, It *-one*), forming augmentatives —*ball-oon*, *harp-oon*, *sal-oon*, *trump-one* (trump), *milli-on*, *medall-i-on*, *flag-on* (flask), *gall-on*

**-our, -or** (O F *-our*, L *-orem*) —*hon-our*, *lab-our*, *rum-our*, *err-or*, *langu-or*, *liqu-or*

NOTE 2 —The modern French form is *-eur*, seen in *grand-eur*, *douc-eur*, *liqu-eur*

**-ule, -le, -el, -il** (L *-ulus, -ula, -ulum*, F *-le*) —*vestib-ule*, *ridic-ule*, *fab-le*, *stab-le*, *tab-le*, *peop-le*, *artic-le*, *mirac-le*, *obstac-le*, *appar-el*, *per-il*

**-y** (L *-ium*) —*stud-y*, *remed-y*, *augur-y*, *obsequ-y* The suffix is L *-ies* in *progen-y*, and L *-acius* in *pigm-y*

<sup>1</sup> F *simplet*, which is formed from *simple* with dim suffix *et*, cf *musket* *et* *oon*

## 49 Suffixes forming Diminutives

-cule, -ule, -cle, -cel, -sel, -el, -le, -l —*animal-cule*, *glob-ule*, *parti-cle*, *corpus-cle*, *par-cel*, *dam-sel*, *chap-el*, *lib-el*, *chronic-le*, *cast-le*, *vea-l*

NOTE 1 —*Pill* is a contracted form of *pil ule*, from L *pil ula*, dim of *pila*, a ball For *icicle* see App C

-er-el, -r-el (double suffixes) —*Cock-er-el*, *pick-er-el*\* (pike), *mack-er-el*, *dott-er-el*\* (dote), *mong-rel*\* (ming-le)

-et, -ot, -l-et (double suffix) —*owl-et*, *ivul-et*, *frontl-et*, *bull-et*, *turr-et*, *pock-et*, *lanc-et*, *trump-et*, *bracel-et*, *chari-et* (car), *parr-et* (F Pierre, Peter), *ball-et*, *stream-let*\*, *ham-let*\* (home), *cut-let* (App C)

NOTE 2 —This suffix is not diminutive in *arm let*\*, *ankl et*, *neck let* *Ring-let* (used for 'a small circle' in Shaks) now means a curl of hair For *coverlet* see App C *Out let* is 'a letting out' (§ 78)

## 50 B —ADJECTIVE SUFFIXES

-al (L *-alis*, § 48) —*leg-al* and *loy-al*, *reg-al* and *roy-al*, *gener-al*, *celesti-al*, *nation-al*,<sup>1</sup> *whimsi-c-al*\* (whimsy)

-an, -ane, -ain, -en (L *-anus*, § 45) —*hum-an* and *hum-ane*, *mund-ane*, *cert-ain*, *me-an* and *mizz-en*

-ar (L *-aris*) —*famuli-ar*, *regul-ar*, *singul-ar*

-ary, -arious (L *arius*, § 45) —*contr-ary*, *necess-ary*, *arbitr-ary*, *honor-ary*, *greg-arious*, *nef-arious*

-ant, -ent (L *-antem*, *-entem*) —*err-ant*, *petul-ant*, *obedi-ent*, *innoc-ent* Many words with this suffix are nouns in English —*gi-ant*, *ten-ant*, *merch-ant*, *ag-ent*, *stud-ent*, *coven-ant*, *sext-ant*

-bile, -ble, -i-ble, -a-ble (L *-bilis*), joined to verbs and verbal roots—(1) with a passive meaning —*mo-bile* and *mov-able*, *audi-ble*, *ed-ible* and *eat-able*\*, *solv-ble* and *solv-able*, *accept-able*, *deceiv-able*, *teach-able*\*, *fee-ble* (OF *foi-ble*, *flor-ble*, L *fle-bilis*, mournful), (2) with an active meaning —*terr-ible*, *change-able*, *agree-able* Also added to nouns —*peace-able*, *market-able*, *sale-able*\*, *objection-able*, *comfort-able*

NOTE 1 —*Reli-able* is an irregular formation for *rely on-able* (cf *come-able*), in *laugh-able*\*, *account-able*, *avail-able*, the first parts are to be regarded as nouns In *hum-ble* the *b* is inserted for euphony *Sens-ible* is both active and passive in meaning In *dou-ble*, *tre-ble*, &c, *-ble* represents L *-plex*

<sup>1</sup> Observe that the addition of a suffix often causes a weakening of the vowel sound of a preceding syllable thus *nation* *national* *clean* *cleanly* *vain* *vainly*, *child*, *children*, *long*, *linger*, *broad*, *breadth* Cf *break*, *breakfast*, *fore*, *forehead*, *vine*, *vineyard*

-esque' (It *-esco*, L *-iscus*, Gk *-iskos*), 'like to' — *pictur-esque*, *grot-esque*, *statu-esque*

-ic, -ique (L *-icus*, Gk *-ikos*) — *aquat-ic*, *rust-ic*, *domest-ic*, *publ-ic*, *civ-ic*, *ant-ic* and *ant-ique*, *un-ique*

NOTE 2 — Many words with this suffix are nouns in English — *fanat-ic*, *heret-ic*, *clerk* (= *clerk-ic*), *log-ic*, *mus-ic*, *phys-ic* and *phys-ique*, *mathemat-ic(s)*, *gymnast-ic(s)*. It is modified into *ch*, *ge*, in *porch*, *perch*, *forge*, *scrge*, and is represented by *y* in *enem-y* (L *inimicus*). It is often combined with *al*, as *mag-ic al*, \* *grammat-ic al*, \* *com-ic al* \*

-id (L *-idus*), 'having the nature of' — *pall-id*, *rig-id*, *viv-id*

-ile, -il, -eel, -le, -el (L *-ilis*, *-ilis*) — *frag-il* and *fia-il*, *gent-il*, *gent-eel*, and *gent-le*, *civil*, *ab-le*, *cru-el*

-ine (L *-inus*) — *div-ine*, *femin-ine*, *fel-ine*, *aquil-ine*

-ive (L *-ivus*), 'inclined to apt for' — *act-ive* (O E *act-if*), *attent-ive*, *rest-ive*, *plaint-ive*, *conclus-ive*, *nat-ive* and *na-ive*

NOTE 3 — The modern noun form of this suffix is *iff*, as *plaint iff*, *capt iff* (= captive), *bail iff*. The *f* has dropped off in *hast-y* (O E *hast-if*), *joll-y*, *test-y*. *Talk at-ive*\* (like *starvation*, § 48) is coined in imitation of *causative*, *imperative*, &c

-lent (L *-lentus*), 'full of' — *corpu-lent*, *somno-lent*, *turbu-lent*

-ory (L *-orius*) — *amat-ory*, *migrat-ory*, *illus-ory*

-ose, -ous (L *-osus*), 'full of' — *verb-ose*, *belli-c-ose*, *joc-ose*, *grandi-ose*, *glori-ous*, *peril-ous* (*part-ous* in *Shaks*), *danger-ous*, *murder-ous* \*

NOTE 4 — (a) *Pit-ous* is for M E *pit-ous* (Low L *pit-osus*). (b) The suffix *ous* represents the Latin *us* in *auxi-ous*, *assidu-ous*, *continu-ous*, *zugun-ous*, *superflu-ous*, *omnivori-ous*, *ardu-ous*, *egregi-ous*, &c, also in *mendaci-ous*, *veraci-ous*, *loquaci-ous*, *feroci-ous*, &c. *Court-ous* is O F *court-ais*, where *ais* represents the Latin suffix *ensis*. *Boist-erous* is a corruption of M E *boist-ous*, W *buyst-us*, containing the Welsh suffix *-us*. *Right-ous* is a corruption of M E *right-ous* = right wise, i.e., 'wise as to what is right'. For *evandrous* see § 287, Note

## C — VERB SUFFIXES

51 The following are the principal Verb Suffixes —

-ate, -ite, -it, -t, -se (L *-atus*, *-itus*, *-tus*, *-sus*, endings of past participles) — *cre-ate*, *agit-ate*, *assassin-ate*, *accent-u-ate*, *exped-ite*, *cred-it*, *conduc-t*, *incen-se*

<sup>1</sup> Cognate with the Teutonic suffix *-ish* (O E *-isc*), see § 58, and cf *morris duce*, App C

NOTE —Many English verbs are formed from Latin infinitives, as *defend* (L *defend ere*), *incline* (L *inclin are*), *manumit* (L *manumitt ere*)<sup>1</sup> Hence double derivatives are often found, as *deduce* and *deduct*, *conduce* and *conduct*, *construe* and *construct*, *invert* and *reverse*, formed from the infinitive and the past participle respectively

-esce (L -esco), frequentative —*coal-esce*, *efferv-esce*

-fy (L -ficare, F -fier), forming causative verbs —*edify*, *mollify*, *fructify*, *terrify*, *Frenchify*

-ise, -ize (Gk -izo, F -iser) (1) converts an adjective into a transitive verb —*equal-ise*,\* *civil-ise*,\* *util-ise*,\* *mobil-ise*, *fertil-ise*,\* *Christian-ise* (2) converts a noun into a transitive verb —*patron-ise*,\* *subsid-ise*,\* *monopol-ize*, *tantal-ize*, (3) converts a noun into an intransitive verb —*seimon-ise*,\* *sympath-ize*, *philosoph-ize*, *Philipp-ize*

-ish (F -iss of pres part of verbs in -ir) —*ban-ish*, *establ-ish*, *flour-ish*, *fin-ish*

## TEUTONIC PREFIXES

52 The Teutonic prefix 'a-' is found in many English words, and represents three main values

(1) Under the form *an-* or *a-*, it stands for the preposition *on*, often used with the sense of 'in' or 'with,' and is prefixed to a noun or to an adjective used substantivally —*a-sleep*, *a-bed*, *a-foot*, *a-field*, *a-loft* (§ 303, Note), *a-shore*, *a-breast*, *a-head*, *a-main*, *a-slant*, *a-blaze*, *a-broach*, *a-gape*, *a-gog* (in eagerness), *a-stir*, *a-drift*, *a-float*, *a-squint*, *a-wry*, *a-skew*, *a-slance* (on the slope), *a-kimbo*, *a-jar*,<sup>2</sup> *a-back*, *a-side*, *a-broad*, *a-sunder*, *a-miss* (in error), *a-loof*, *a-loud* (O E *on lude*, with a din), *a-right*, *a-piece*, *a-live* (O E *on life*), *a-like* (O E *on-lic*), *a-way*, *an-on* (in one moment), *an-ent*, *a-bove* (on-by-up), *a-bout* (on-by-out), *a-cross*, *a-gain*, *a-against*, *a-mong*, *a-mongst*, *a-mid*, *a-midst*, *a-round*, *a-thwart* The prefix is adverbial in *a-light* (to light upon)

(2) It represents G *er-*, Goth *us-*, with the sense of *from*, *up*, *away*, and is prefixed to verbs and participles —*a-rise*, *a-rouse*, *a-wake*, *a-go* (§ 268) It came to be used as a mere intensive prefix —*a-bide* (to wait for),<sup>2</sup> *a-maze*, *a-ghast*,<sup>3</sup> *a(f)-fright*, *a(c)-cursed* (§ 105)

<sup>1</sup> The suffix -en has dropped off in the case of older verbs such as *defend* (O F *defend-en*), *incline* (O L *inclin en*), it was not appended in modern formations such as *manumit*

<sup>2</sup> See App A

<sup>3</sup> See App C

(3) It represents the preposition *of* with the sense of 'off from,' and is prefixed to nouns — *a-down* (O E *of-dūne*, off the down or hill), *a-lim*. It is used as an intensive prefix before adjectives and participles — *a-shamed*, *a-weary*, *a-thirst*, *a(n)-hungered*, *a-fared*, *a-near*, *a-far*,<sup>1</sup> *a-new*, *a-fresh*.<sup>2</sup> The prefix is adverbial in *a-light* (to descend from)

NOTE — In *a war* (O E *ge-wær*), *a-* is the O E prefix *ge-* (§ 288). In *a do* (= *at do*, i.e. *to do*, trouble), *a* is the preposition *at*. In *a pace*, *a* is the indef. article. In *a long*, *a-* is the O E prefix *and* (§ 54), seen in *an swor* and *an bassador*. In *a diut*, *a part*, *a larm*,<sup>3</sup> *a lelt*, *a drou*, *a wait*, *a-* is I. a, L. *ad*, to. In *a las*, *a* is O F *a*, *th*. *A vast* is Du. *noud vast*, hold fast.

**53 The Teutonic prefix 'be'** is an unaccented form of the preposition *by*. It has four uses —

(1) It is used as a preposition — *be-side*, *be-sides*, *be-half*,<sup>4</sup> *be-times*, *be-neath*, *be-low*, *be-fore*, *be-hind*, *be-cause*,<sup>\*</sup> *be-yond*, *be-tween*, *be-twixt*. It is used adverbially in *be-siege*,<sup>\*</sup> *be-set*.

(2) It makes intransitive verbs transitive — *be-speak*, *be-fall*, *be-think*, *be-stride*, *be-labour*,<sup>\*</sup> *be-lie*, *be-moan*.

(3) It converts a noun or an adjective into a transitive verb — *be-friend*, *be-cloud*, *be-deceiv*, *be-night* (ed), *be-wilder* (to lead into a *wilderness*, see § 56), *be-calm*,<sup>\*</sup> *be-numb*, *be-dim*, *be-grime* (to make *grim*).

(4) It strengthens the meaning of transitive verbs — *be-take*, *be-stow*, *be-dazzle*, *be-daub*, *be-deck*, *be-leave*, *be-queath*, *be-stir*, *be-have*, *be-hold*, *be-gain*, *be-tide*, *be-seek* (seek). It occurs in the pp *be-loved* and in the noun *be-hest*.

NOTE — *Be* has been substituted for the older *ge* in *be-here* (O E *ge byfan*). It has a privative meaning in *be-head* (cf. *de-capitate*).<sup>5</sup>

## 54 Other Teutonic Prefixes

**By-**, meaning 'by, on the side,' and so 'subordinate', prefixed adjectivally to nouns — *by-stander*, *by-path*, *by-name*, *by-word*, *by-play*, *by-work*, *by-election*. The *by-* of *by-law* is Dan. *by*, 'a town,' as in *Whit-by*, *Der-by*.

**For-**, meaning 'through, beyond, completely,' and so, 'excessively, wrongly',<sup>4</sup> prefixed to verbs — *for-bear*, *for-give*,

<sup>1</sup> Or *a far* = on far, *a fresh* = on fresh.

<sup>2</sup> It all' arme to arms.

<sup>3</sup> The noun *behalf* comes from a confusion of two common O E phrases *on half* 'on the side,' and *by half* 'by the side', hence *on my behalf* should be *on my half*, i.e. on my side, for my benefit.

<sup>4</sup> Cf. the Latin prefix *per-*, § 43.

*for-sake*, *for-go*<sup>1</sup> ('to pass over,' and so 'to give up'), *for-fend*,<sup>\*1</sup> *for-swear* (cf *per-jure*), *fr-et* (= *for-eat*) Hence it is used as a strong negative — *for-bid*, *for-get* (to undo the getting)

NOTE — The participles *for lorn* (utterly lost), *for spent*,<sup>1</sup> and the noun *for lough* (Du *ver lof*, for leave) contain this prefix In *for feit*, *fore close*, the prefix is from L *foris*, outside

**Fore-**, meaning 'before', prefixed to nouns and verbs — *fore-see*, *fore-sight*, *fore-tell*, *fore-ground*, *fore-man*, *fore-gone* (as in 'a *foregone* conclusion')

**Gain-**, meaning 'against,' survives in one verb, *gain-say* (cf *contra-dict*)

**In-**, the preposition *in*, prefixed to nouns, verbs, and participles — *in-sight*, *in-side*, *in-fold*, *in-trench*,<sup>\*</sup> *in-born*

**Mis-**<sup>2</sup>, implying 'defect, error,' prefixed to nouns and verbs — *mis-lead*, *mis-give*, *mis-call*, *mis-deed*, *mis-hap*, *mis-direct*,<sup>\*</sup> *mis-conduct*<sup>\*</sup> The Latin prefix *dis-* sometimes takes the place of this prefix, thus we have *mis-trust* and *dis-trust*,<sup>\*</sup> *mis-believe* and *dis-believe*,<sup>\*</sup> *mis-like* and *dis-like*<sup>\*</sup>

**To-**, connected with *two*, and meaning 'in twain, in pieces,' prefixed to verbs — M E *to-biten*, to bite in pieces Often with the adverb *all* placed before it — *all-to-brake* (E B) *all-to-ruffled* (Milton)

**Un-** (Goth *and-*<sup>3</sup>), meaning 'against, back', prefixed to verbs and nouns — *un-do*, *un-wind*, *un-lock*, *un-bind*, *un-bosom*, *un-earth*, *un-horse*, *un-man* It is intensive in *un-loose* This *un-* is a verbal prefix only

**Un-** (Goth *un-*), meaning 'not,' prefixed to adjectives (or participles) and nouns — *un-true*, *un-ready*, *un-gracious*,<sup>\*</sup> *un-feigned*,<sup>\*</sup> *un-told*,<sup>4</sup> *un-rest*, *un-wisdom* In some cases the form without the prefix is obsolete or non-existent, as in *un-couth*, *un-gainly*, *un-ruly*

**With-**, meaning 'against, back' (cf to fight *with*), prefixed to verbs — *with-stand*, *with-draw*, *with-hold*

<sup>1</sup> Wrongly spelt *forego*, *forefend*, *forespent* from confusion with the prefix *for* *e*

<sup>2</sup> See § 41

<sup>3</sup> See § 52 Note

Past Participles with prefix *un-* are often ambiguous e.g. *un bound* may mean either 'not bound' (adj. with (Goth) prefix *un-*) or 'opened' (pp. of *unbind*, with Goth prefix *and-*), *un said* may mean either 'not said' or 'retracted'

## TEUTONIC SUFFIXES

## A —NOUN SUFFIXES

## 55 Suffixes denoting the Agent or the Instrument of an action

**-ard**<sup>1</sup> (G *-hart*, E *hard*), an intensive suffix, and hence often depreciative —*drunk-ard*, *dull-ard*, *lagg-ard*, *dot-ard*, *dast-ard* (from *dazed*), *bast-ard*, *cow-ard*, *wiz-ard* (= *witt-ish-ard*), *poni-ard*, *stand-ard*, *dynamit-ard*\* (and *dynamit-er*)

NOTE 1 —*Sweetheart* has been wrongly referred to this suffix, it is found, in M E, in two words, *sweet herte* *Haggard* is a corruption of *haggēd* (hag-like) In *bragg art* (bragger) and *gizz ard* (M E *giser*) the *t* and *d* are accretions (cf the vulgar *schol ard* for *schol-ar*) *Steward* (sty-ward, App C), *lizard* (L *lacerta*), *orchard* (ort yard, App C), *leopard* (lion pard) also do not contain this suffix

**-er**<sup>2</sup> (O E *-ere*) with the modified forms *-ar*, *-or*, and *-ier*, *-yer* —*speak-er*, *steam-er*, *shutt-er*, *beggar*, *biograph-er*\*, *li-ar*, *sail-or*, *glas-ier*, *coll-ier* (coal), *court-ier*\*, *law-yer*, *saw-yer*

NOTE 2 —*Upholsterer* is a corruption of *upholder* *Fish er-man*, *wash er-woman* contain double suffixes

**-el, -le**<sup>2</sup> (O E *-el*) —*shov-el*, *runn-el*, *bead-le* (from *bid*), *cripp-le* (from *creep*), *bund-le* (from *bind*), *gird-le*, *brid-le* (from *braid*), *sti-le*, *steep-le*, *sett-le* (from *seat*), *thumb-le* (from *thumb*)

NOTE 3 —This suffix is shortened to *-l* in *fow l*, *hai l*, *hee l*, *nar l*, *sai l* The suffix in *burial* and *riddle* is O E *-els* *Apostle* is M E *apostel*, O E *apostol* (Gk *apostolos*), so that the *l* is part of the stem

**-ster**, originally denoting female agent —*spin-ster*, *huck-ster* (old masc = *hawk-er*), *song-ster*, *malt-ster*, *young-ster*

NOTE 4 —*Lobster* (O E *lofystre*) is a corruption of L *locusta*, a shell fish The suffix is depreciative in *rhyme ster* (cf *rhym er*), *tongue-ster* (Tennyson) Compare the Romance suffix *aster*, as in *poet aster*, *critic aster*

**-ter, -ther, -der** (Aryan *-tar*) —*daugh-ter*, *fa-ther* (O E *fa-der*), *mo-ther*, *fea-ther*, *wea-ther*, *spi-der* (i.e., *spin der*), *ru(d)-der* (from *row*)

**-nd**, old present participle ending —*fie-nd*, *frie-nd*, *erra-nd*, *wi-nd*, *tidi-ng* (s) (M E *tidi-nde*)

<sup>1</sup> The English suffix *-ard* was borrowed from the French, but is of Germanic origin

<sup>2</sup> These suffixes are sometimes liable to confusion with the Romance suffixes of the same form (§§ 45, 48)



**-monger**, 'dealer,' lit *mingler* — *fish-monger*, *iron-monger*, *crotchet-monger*

**-wright**, 'maker, workman' — *wheel-wright*, *ship-wright*

## 56 Suffixes forming Abstract Nouns

**-dom** (=doom), denoting state, condition, and so the collective whole of a thing — *free-dom*, *wis-dom*, *king-dom*, *thral-dom*, *Christen-dom*\* (i.e., Christian-dom), *heathen-dom*

**-head, -hood**, denoting state, place, rank — *god-head*, *man-hood*, *neighbour-hood*, *priest-hood*\*

NOTE 1 — *Livelihood* once meant 'liveliness', in the modern sense of 'means of subsistence,' it is a corruption of M E *live lode* (life leading), sustenance

**-lock, -ledge** (O E *lâc*, gift, sport), denoting state — *wed-lock*, *know-ledge* (M E *know-leche*) \*

**-ness**, mostly added to adjectives — *dark-ness*, *good-ness*, *useful-ness*\*. Joined to a verb in *wit-ness*,<sup>1</sup> and to nouns in *wilder-ness*,<sup>2</sup> *nothing-ness*

**-red** (O E *ræden*, law, mode, condition) — *hat-red*, *kind-red*

**-ship, -skip, -scape** (O E *scape* shape), denoting condition, rank — *friend-ship*, *hard-ship*, *lord-ship*, *wor-ship* (=worth ship), *land-ship* and *land-scape*

**-th, -t**, mostly forming abstract nouns from adjectives and verbs — *dear-th* (dear), *wid-th* (wide), *heal-th* (hale), *slo-th* (slow), *dea-th* (die), *bir-th* (bear), *ru-th* (rue), *youth* (young), *drough-t* (dry) and *drouth*, *heigh-t* (high) and *highth*, *drif-t* (drive), *draught-t* (drag), *gif-t* (give), *migh-t* (may)

NOTE 2 — *Faith* (M E *feith*), represents O E *faið*, L *fides*. The suffix *d*, connected with the p p suffix (cf *cou th*, *brough t*, *love d*), is of the same origin, seen in *dee d* (do), *see d* (sow), *floo d* (flow)

## 57 Suffixes forming Diminutives

**-el, -le<sup>3</sup>** — *satch-el* (sack), *kei-n-el* (corn), *nav-el* (nave), *freck-le* (freak),<sup>4</sup> *padd-le* (=spaddle, little spade), *spark-le*

**-en** — *chick-en* (cock), *kitt-en* (cat)

NOTE 1 — This suffix is of the same origin as the suffix *en*, *on*, or *n* in *maid en*, *beac on* (beck), *wagg on*, *wai n*, *bear n* (bear)

<sup>1</sup> *Witness* means 'testimony' its use for 'testifier' is later

<sup>2</sup> *Wilder* or *wildern* is for *wild deer en* the place of wild deer 'i.e., wild beasts

<sup>3</sup> To be distinguished from the Romance Dimin suffix of the same form (§ 49)

<sup>4</sup> Meaning 'streak', cf Milton 'the pausy *freak'd* with jet'

**-kin** —*lamb-kin*, *pip-kin* (pipe), *nap-kin*, *Pet-kin* (Peter)

NOTE 2 —*Mannikin* is Du *manniken*, formed by double diminutive suffix *-el en* from *man*

**-ling** (double suffix), **-ing** —*duck-ling*, *dai-ling* (dear), *gos-ling* (goose), *bant-ling* (band), *strip-ling*, *starve-ling*, *lord-ling* and *lord-ing* (Shaks.), *suck-ling* (a little sucker), *fourth-ing* (fourth), *fat-ling*, *first-ling* From being diminutive, it became depreciative, as in *wit-ling*, *hire-ling*, *world-ling*, *ground-ling*, *under-ling*

NOTE 3 —The suffix *ing* also occurs in *herring* (the shoal fish, from O E *here*, an army), *Atheling*, *tithing* *Inking* is a verbal noun formed from the M E verb *u cle*, to hunt

**-ock** —*hill-ock*, *bull-ock*, *humm-ock* (hump), *Poll-ock* (Paul)

NOTE 4 —This suffix was softened into *ich*, and then into *ie*, *y*, *is* in *bird ie*, *lass ie*, *bab y*, *dadd y*

## B —ADJECTIVE SUFFIXES

### 58 The following are the principal Adjective Suffixes —

**-ed** (pp suffix) forms adjectives from nouns —*agg-ed*, *wretch-ed*, *feather-ed*, *left-hand ed*

**-en, -n**, denoting 'belonging to,' and so 'made of' —*heath-en*, *wood-en*, *earth-en*, *silver-n*, *adam-n*<sup>1</sup> (Milton) Also a participial suffix —*bound-en*, *molt-en*, *see n*

NOTE 1 —The suffix *n* is combined with *-er* (seen in *bitter*) in *north-er-n*, *south-er-n*, &c

**-fast**, 'firm' —*stead-fast*, *carth-fast* (Scott), *shame-fast* (App C)

**-ful**, added to nouns to denote 'full of' —*hope-ful*, *wil-ful*, *aw-ful*, *power-ful*<sup>\*</sup>

NOTE 2 —In *forgetful*, the suffix seems to be joined to a verb *Forgetful* and *real-ful* are substitutions for the O E *forgetol* and *reacol*

**-ish, -sh**, added to nouns to denote 'belonging to, with the qualities of, inclined to' —*fool-ish*, *waspy-ish*, *swim-ish*, *slav-ish*,<sup>\*</sup> *peev-ish* It is added to verbs in *snapp-ish*, *thiev-ish*, *mop-ish* It marks nationalities —*Engl-ish*, *Welsh* It gives a diminutive force to adjectives —*redd-ish*, *sweet-ish* From the ill odour of the words to which this prefix was attached, it acquired a depreciative force, as in *book-ish*, *outland-ish*, *mann-ish* (cf *manly*), *woman-ish* (cf *womanly*), *child-ish* (cf *childlike*), *baby-ish*, *monk-ish* (cf *monastic*), *Rom-ish*<sup>\*</sup> (cf *Roman*)

<sup>1</sup> See *-esque*, § 50, *foot-note*

**-less** (loose), added to nouns and verbs to denote 'free from, without' — *fear-less*, *sense-less*,\* *resist-less*,\* *fade-less* \*

**-ly** (O E *-lic*, § 286) added to nouns to denote 'like' — *man-ly*, *slattern-ly*, *ghost-ly* Added to adjectives to denote 'of a sort or nature' — *sick-ly*, *kind-ly*, *clean-ly*, *weak-ly*

**-some** (same), denoting 'having the quality of' — *win-some*, *noi-some*\* (= annoy-some), *meddle-some*, *tire-some*, *glad-some*, *ful-some*, *whole-some*, *burden-some*

NOTE 3 — *Lis som* (= lihe some) and *buxom* (= buh some<sup>1</sup>) contain this suffix The Scandinavian form of it appears in *flot sam* and *jet sam* \*

**-ward**, denoting 'becoming, inclining to' — *west-ward*, *home-ward*, *for-ward* (fore), *way-ward* (away), *fro-ward* (from), *awk-ward* (M E *awk*, wrong)

**-y** (O E *-ig*), added to nouns to denote 'having the quality of' — *greed-y*, *clay-e-y*, *health-y*, *blood-y*, *mood-y*, *gor-y*, *sore-y* (sore) Added to verbs in *stick-y*, *sundr-y*, *wear-y*

## C — VERB SUFFIXES

59 The following are the principal Verb Suffixes —

**-en**, forming causative verbs from nouns and adjectives — *length-en*, *fright-en*, *hast-en*, *sweet-en*, *dead-en*, *fatt-en*, *slack-en*, *embold-en* \*

**-er**, having an intensitive or frequentative force — *hind-er* (behind), *ling-er* (long), *loit-er* (lout), *patt-er*, *wand-er* (wend), *hank-er* (hang), *blust-er* (blast), *tott-er* (for 'tolt-er,' from 'tilt'), *mutt-er* (mute), *spatt-er* (spot), *sputt-er* (spit), *stagg-er* (stake), *ghimm-er* (gleam), *fritt-er* (fret), *flutt-er* (flit), *welt-er* (walk), *glitt-er* (glint)

**-el, -le, -l**, added to verbs and nouns with a frequentative or diminutive force —

SIMPLE FORM	FREQUENT FORM	SIMPLE FORM	FREQUENT FORM
Cramp	crump le	Daze	dazz le
Curd	curd le	Drag	dragg le
(Prov E <i>dag</i> , to wet)	dagg le	Draw	draw l
(Prov E <i>dander</i> , to toy)	dand le	Drip	dribb le

<sup>1</sup> That is *bow some*, 'easy to bow or bend, pliable', hence 'good-humoured', and then healthy, vigorous

SIMPLE FORM	FREQUENT FORM	SIMPLE FORM	FREQUENT FORM
(M E <i>drizen</i> , to fall)	drizz-le	(Prov E <i>scuff</i> , to shove)	scuff le
(M E <i>dweenen</i> , to pine)	dwind le	Shove	shuff le
Izz	fizz le	Sniff	sniv el
Frizz	frizz le	Start	start-le
Game	gamb le	Stride	stradd-le
(O F <i>goben</i> , to gorge)	gobb le	Swathe	swadd le
Hack	{ hagg le	Tip	tipp le
Jog	{ higg le	Top	topp le
Joust	jogg le	Touse	tuss le
Mist	jost le*	(M E <i>tumben</i> , to fall)	tumb le
Nest	mizz-le	Wade	wadd le
Nip	nest le	Wheere	whist le
Rush	nibb le	Wag	wagg le
Scrape	rust le	Wrest	wrest le
Scribe	scribb le	Wring	wrang le
Scud	scribb le*		
	scutt le		

NOTE — *Graph* is not a frequentative, but is formed from the noun *grapnel*. *Cudd* le is a frequentative formed from M E *couth*, familiar. The imitative sounds *ba ba*, *cack*, *gag*, *mum*, *tat*, give us *babb* le, *cack* le, *gigg* le, *mumb*-le, *tatt* le (cf *tittle tatt*le). The suffix is causative in *suck* le, and denotes the action in *lower* le — The suffix *le* also is frequentative, as in *har* le (*heer*), *tal* le (*tell*), *low* le (*lower*) — The suffix *se* forms verbs from adjectives as in *clean* se, *pure* se (Icel *hrunn*, pure)

## 60 Other Verbal Derivatives

(a) Verbs are often formed from nouns by a modification<sup>1</sup> of the vowel sound, or of the final consonant, or of both, as —

NOUN	VERB	NOUN	VERB
Bath	bathe	Grass	graze
Bond	bind	Half	halve
Breath	breath	Hook	hitch
Brood	breed	Knot	knit
Calf	calve	Mouth	mouth
Drop	drip	Shelf	shelve
Food	feed	Song	sing
Glass	glaze	Whole	heel

(b) Transitive or Causative Verbs are sometimes formed from other verbs by a modification of the root vowel as *fell* from *fall*, *set* from *sit*, *raise* from *rise*, *lay* from *lie*, *drench* from *drink*, *quell* from *quail*, *wend* from *wind*

<sup>1</sup> Caused by verbal suffixes, which have since disappeared, cf. foot note (1), p. 26

## 61 LATIN DERIVATIVES

[The student will know the meaning of most of the English words given in this list. He should be taught to trace the ordinary modern sense of these words back to the meaning of the Latin words from which they are derived. It will be a good exercise for him to add to the groups of derivatives here given.]

AG o, ACT um, *set in motion*,  
agent, ambiguous, *act* ive.  
AM o, AMAT um, *love*,  
amity, in *im-iter*, amat *ent*  
ANNUS, year,  
annu al, bi *enn* al  
APER io, APERI um, *open*,  
aperient, *aper* il *aper* ure  
AUD io, AUDI um, *hear*,  
audience, audit or, in *aud* ible  
CAD o, CAS um, *fall*,  
cadence, *re cad* ent, oc *cas* ion  
CAD o, CAS um, *cut*  
cas *ura*, con *cise*, sui *cide*  
CAND eo, *glor* or *be bright*,  
candle, cand *id*, in *cense*  
CAN o, CANE um, *sing*,  
canorous, chant, *re cant*  
CAP io, CAPI um, *take*,  
capable, capt *ive*, ex *cept*  
CAPI um, *head*,  
capit al, capt *ain*, corp *oral* (noun)  
CED o, CESS um, *go, yield*,  
*re ced*, *re cess*, de *cease*  
CERN o, CERI um, *sift, judge*,  
discern, disc *reet*, de *cree*  
CLAUD o, CLAUS um, *shut*,  
ex *clude*, clause, clos *et*  
COL-o, CUI i um, *tend, till*,  
colony, cult *ivate*, cult *ure*  
CUR a, *care*,  
*re cur* ite *em* ator, *re cur* e  
CURR o, CURS um, *run*,  
currence, curs *ory*, sue *cour*  
DIC o, DICT um, *sai*,  
dictate, dict *ion*, inter *dict*  
DIES, day, DIURN us, *daily*,  
diary, jour *nal*, ad *jour* n  
DO, DAT um, *give*,  
ad *d*, dat *ive*, e *dit*  
DUC o, DUCT um, *lead*,  
ad *duce*, *re duct* ion, con *duct*  
EM o, EMPT um, *take, buy*,  
red *empt*, ex *empt*, pr *oupt*

ENS, ESSE, *being be*, EST, *it is*,  
ab *scent*, essent *ial*, inter *est*  
EO, IT um, *go*, ITUS, *going*,  
ab *it* ion, ab *scent*, per *ist*  
FAC io, FACT um, *make, do*,  
face, bene *fact* or, of *fice*  
FER o, LAT um, *bear, bring*,  
con *fer*, *re late*, super *lat* ive  
FID es, *trust*,  
in *ful* el, *af fi* nce, de *fy*  
FOR, FAT um, *speak*,  
ne *far* ious, *fat* al, in *fant*  
FRANG o, FRACT um, *break*,  
frag *ment*, *fract* ion, in *fringe*  
FUND o, FUS um, *four*,  
*re fund*, pro *fus* ion, con *found*  
GEN us, *race, kind*,  
gen *eral*, gen *eration*, indi *gen* ous  
GRAD us, GRESS us, *step*,  
grad *ual*, pro *gress*, de *gre* e  
GRAT us, *pleasing, thankful*,  
grat *itude*, grace, a *gree*  
GRAY is, *learn*,  
grat *ity*, ag *grate*, grief  
GREG (= GREGES), *flock*,  
ag *greg* ate, e *greg* ions  
HAB eo, HABIT um, *have*,  
hab *iliment*, habit, ex *hibit*  
HOSP es, gen HOSPIT-is, *host*,  
hospit *al*, host *el*, ost *ler*  
JAC eo, *lie*,  
ad *jac* ent, *gist*  
JAC io, JACT um, *throw*,  
e *jac* ulate, *re ject*, ad *ject* ive  
JUNG o, JUNCT um, *join*,  
ad *join*, junct *ure*, joint  
LEG o, LEGAT um, *depute*,  
leg *acy*, de *legate*, al *leg*  
LEC o, LECT um, *gather, read*  
leg *end*, col *lect*, di *lig* ent  
LEV is, *light*,  
lev *ity*, al *lev* ate, *re lief*

- LIG o, LIGAT um, *bind*  
*ligament*, ob *ligat ion*, *lague*  
 (alliance)
- LOC us, *place*,  
*loc al*, *loc ute*, *loco motive*
- LU o, LUT um, *wash*  
*de lu ge*, *pol-lute*, *al lu vi al*
- MAN eo, MANS um, *stay*  
*per-man ent*, *mans ion*, *re m nant*
- MAN us, *hand*,  
*mann fracture*, *e man cipate*, *main*  
*tain*
- MERX (= MERCS), *goods for sale*  
*com merce*, *merch ant*, *mail et*
- MIN us, *less*,  
*min or*, *min ute*, *di min ish*
- MITT o, MISS um, *send*,  
*ad-mit*, *misce ionary*, *pro mise*
- MOD us, *measure*,  
*mod el*, *mod ify*, *mod est*
- MOV eo, MOI um, *move*  
*re move*, *com mot ion*, *re mote*
- MUN us, gen MURR is, *gift*,  
*com mun*, *re muner ate*, *com mon*
- (G)NASC or, (G)NAT us, *to be born*,  
*nas cent*, *nat ural*, *co gnate*
- NAV is, *ship*,  
*nav y*, *nav ical*, *nav tilus*
- NOE eo, *hunt*,  
*in no ent*, *no ions*, *nus tance*
- (G)NOE o, (G)NOE um, *to no v*, *mail*,  
*co gnosc ence*, *de note*, *no ble*
- DI eo, *smell*, ON or, *a smell*,  
*ol factory*, *red ol ent*, *ol our*
- DI ESO, OIFF um, ULT-um, *grow*,  
*ab ol ish*, *obs olute*, *ad ult*
- OF IOR, ORI um, *arise*,  
*or iginal*, *ab ort ive*, *or igin*
- OS, gen OP is, *mouth*,  
*os culat*, *or al*, *or ifice*
- PAND o, PASS um, *spread*,  
*ex pand*, *com pass*, *pace*
- PAR, *equal*,  
*pair*, *par*, *um pite*
- PAR IO, PART um, *bring forth*,  
*par ent*, *part ition*, *vi per*
- PAR o, PARAT um, *get ready*,  
*par ade*, *ap parat us*, *pre pare*
- PARS, gen PART-is, *part*, *share*,  
*part ial*, *parse*, *pro port ion*
- PEND o (eo), PENS um, *weigh*, *hang*,  
*ex pend*, *dis pense*, *de pend*, *sus*  
*pense*
- PES, gen PED is, *foot*,  
*bi ped*, *centi pede*, *ex ped ient*
- PET o, PETIT um, *ask for*,  
*im pet uous*, *petit ion*, *com pete*
- PLIC o, PLICAT um, *fold*,  
 PLICT o, PLI \ um, *fold*,  
*ap plic ant*, *ap plicat ion*, *ex plic-*  
*it*, *com plic it*, *sim ple*, *im ply*
- PON o, POSIT um, *place*,  
*op pon ent*, *de posit*, *post*
- POS um, POI ens, *to be able*,  
*pos sible*, *pot ential*
- PRFF um, *price*,  
*pru ions*, *prize* (verb)
- PREHEND o, PRF(HL)NS um, *take*,  
*com prehend*, *prichus ive*, *prison*,  
*prize* (noun)
- PUNG o, PUNCT um, *prick*,  
*ex punge*, *punct ure*, *point*
- PUI o, PUTAT um, *cut*, *thrust*  
*im-pulcate*, *re put*, *co unt*
- QUAR o, QUI SIT um, *seek*,  
*quer y*, *ex quisite*, *in quest*
- QUATUOI, QUADR \, *four*, *square*  
*quant qual ity*, *s quadr on*
- RAP IO, RAPT um, *snatch*,  
*rapt id*, *rapt ure*, *sur rept itious*
- REC o, RER um, *risk*,  
*reg al*, *cor rect*, *reign*
- ROG o, ROGAT um, *ask*,  
*pro rog-ue*, *inter rogat*
- ROT \, *wheel*,  
*rot ate*, *ro und*, *ro ll*
- RUMP o, RUP um, *breast*,  
*ruff ure*, *route*, *route*, *route*
- SAL IO, SALT um, *leap*,  
*sal ient*, *as sault*, *re sult*
- SCI UM o, SCRIPT um, *write*,  
*de scribe*, *post script*, *scribble*
- SEC o, SECI um, *cut*,  
*segment*, *sect ion*, *sect le*
- SED eo, SISS um, *sit*,  
*sed iment*, *sess ion*, *re side*
- SEN IO, SENS um, *feel*,  
*con sent*, *non sense*, *s(c)ent*
- SEQU or, SECUT um, *follow*,  
*con sequ ent*, *per sistent*, *sect*
- SIGN-um, *sign*,  
*de sign*, *sign ify*, *sign al*
- SOIV o, SOLUT um, *loosen*,  
*ab solve*, *ab solute*, *solv ble*
- SPFC IO, SPECT um, *see*,  
*spec ies*, *re spect*, *sus pic ion*

SPIR o, SPIRIT um, *breathe* ;  
 con-*spire*, in *spirit*, ex (s)*pire*  
 SPOND eo, SPONS um, *promise* ,  
 re *spond*, re *spous* ible, *spouse*  
 ST o, STAT um, *stand* ,  
 con *stant*, *statc*, in *st*it ute  
 STRING o, STRICT um, *bind* ,  
 a *string* ent, re *strict*, *strait*  
 STRU o, STRUCT um, *build* ,  
 in *stru* ment, con *struct*, de-*stroy*  
 SURG o, SURRECT-um, *rise* ,  
 in *surg* ent, re *sm*act-ion, *source*  
 TANG o, TACT um, *touch* ,  
 tang ible, con *tact*, con tag ious  
 TEND o, TENS um, *stretch* ,  
 at *tend*, in *tense*, por *tent*  
 TEN eo, TENT um, *hold*  
 ten ant, re *tent* ive, con *tain*  
 TER o, TRIT um, *rub* ,  
 con *trite*, de *tri* ment  
 TEST or, TESTAT um, *witness* ,  
 de *test*, in *test*-ate, *testa* ment

TORQU eo, TORT um, *twist* ,  
 dis *tort*, *toit* ure, *tor* ment  
 TRAH o, TRACT um, *draw*  
 con *tract*, en *trac*t, por *tray*, *trace*,  
*train*  
 VAL eo, to be *well* ,  
 val id, pre *vail*, val ue  
 VEN io, VENT um, *come* ,  
 a *ven* ue, ad *vent*, super *vene*  
 VERT o, VERS um, *turn* ,  
 con *vert*, di *versu*, di *voic*e  
 VIA, *way* ,  
 de *vi* ate, pre *vi* ous, en *voy*  
 VID eo, VIS um, *see* ,  
 e *vid* ence, *vis* ion, en *vy*, sur-  
*vey*  
 VOC o, VOCAT um, *call* ,  
 voc al, ad *vocate*, pro *voc*e  
 VOLV o, VOLUT um, *roll* ,  
 re *volv*e, re *volut* ion, *vol* ume  
 VOV eo, VOT um, *vow* ,  
 a *vow*, de *vote*, de *vout*

## 62 GREEK DERIVATIVES

ANTHROPO s, *man* ,  
*anthropo* logy, mis *anthrope*  
 ARCH o, to be *before* ,  
 mon *arch*, *arch* ism, *arch* ives  
 ASTER, *star* ,  
*aster* isk, *astro* nomy, dis *aster*  
 BALL o, *throw* ,  
 sym-*bol*, pro *blem*, para *ble*  
 BIO s, *life* ,  
*bio* graphy, amphi-*bi* ous  
 CENO s, *empty* ,  
*ceno* taph<sup>1</sup>  
 CHRON os, *time* ,  
*chro* no logy, *chro* nicle  
 COSM os, *order*, *world* ,  
*cosm* etic, *cosmo* polite  
 CRIS is, *judgment*, CPIT es, a *judge* ,  
*cris*is, *crit* ic, hypo *crit*c  
 CRAT os, *power* ,  
*demo* crat, *risto* cracy  
 CRYPT-os, *concealed* ,  
*crypt*, apo *crypt* a  
 CYCL os, *round* ,  
*cycle*, en *cyclo* pedia

DEM os, *people* ,  
*demo* crat, epi *dem* ic  
 DOX a (= DOGS a), *opinion* ,  
*ortho* dox, *dog* matic  
 DYNAM is, *force* ,  
*dynam* ics, *dynas* ty  
 ERG on, *work* ,  
 en *erg* y, lit *urg* y, s *urg* eon  
 GE, *the earth* ,  
*ge* ology, *ge* ometry, apo *gee*  
 GON a, *angle* ,  
*dia* gon al, *hexa* gon  
 GRAPH o, Ge GRAM-enos, *write* ,  
*bio* graph y, epi *gram*, *gram* mar.  
 HEDR on, *seat* ,  
 poly *hed* ion, cath (h)*edr* a  
 HOD os, *way* ,  
 meth (h)*od*, peri *od*, epis *ode*<sup>2</sup>  
 HYDOR, *water* ,  
*hydro* statics, *hydro* ant  
 IDIO s, *peculiar* ,  
*idio* t, *idio* m, *idio* syncrasy

<sup>1</sup> Ceno-bite contains a different root, viz, CENO s, common

<sup>2</sup> This -ode must be carefully distinguished from the -ode of ep-ode below

LEG o, *speech*, LOG os, *void*,  
 dir *lect*, log ic, ana log y  
 LITH os, *stone*,  
 litho graph, mono lith  
 LYSIS, a *loosening*,  
 ana lysis, para-lysis, pr lsy  
 MECHAN é, a *contrivance*,  
 machine, mechan ic  
 METR on, *measure*,  
 metr, geo metr y, baro meter  
 NEO s, *new*,  
 neo logy, neo phyle  
 NOM os, *law*,  
 astro nom y, eco nom y  
 OD é, *song*  
 ep ode, prr od y, pros o d y  
 OIK os, *house*,  
 eco nom y, di oc ese  
 ONOM a, *name*,  
 an onym ous, syn onym  
 OPSIS, *sight*  
 syn opsis, opt ical  
 PAIS, gen PAID os, *boy*,  
 paed agogue, paed o baptist  
 PATH os, *suffering*,  
 sym path y, path etic  
 PHAIN o, *appear*,  
 phan tasy, phan omenon, phase  
 PHEM i, *say*,  
 blas pheme, eu phem ism  
 PHEP o, *carry*,  
 meta phor, phos phor us  
 PHH-co, *love*  
 phil anthropy, philo logy  
 PHYS is, *nature*,  
 phys ical, neo phyte  
 PHON é, *sound*,  
 sym phon y, phon etic  
 POI co, *male*,  
 po et, po sy, onomatio pœt a

POLIS, *city*,  
 polic e, cosmo poli te  
 POUS, gen POU os, *foot*,  
 anti pod es, tri pod, poly pus  
 POR os, *passage*,  
 poi ous, em poi um  
 PROT os, *first*,  
 proto plasm, proto type  
 PSYCH é, *soul*,  
 psy cho logy, metem-psy ch osis  
 RHE o, RHEU somai, *flow*,  
 rheu matics, dia r rhea  
 SKOP eo, *watch*,  
 tele scope, epi scop al, bi shop  
 SOII os, *wise*,  
 soph ism, philo soph er  
 STFI o, *send*  
 apo stle, epi stle  
 STICH os, *verse*,  
 di stich,acro stic  
 STROM é, a *turning*,  
 apo strophe, catr strophe  
 TFCIN é, *art*  
 techn ical, pyro techn ics  
 TI THRM i, TITHS is, *put, placing*,  
 theme, hypo thesis  
 THEO s, *god*,  
 theo logy, the ist, apo the osis  
 TOM é, a *cutting*,  
 anr ton y, a tom, tome  
 TON os, a *stretching, note*  
 ton ic, mono ton ous  
 TOI os, *place*,  
 top o graphy, top ic  
 TROP é, a *turning*,  
 trop ic, helio trope  
 TYP os, *pattern*,  
 typ ical, stereo type  
 ZOO n, *animal*,  
 zoo logy, zoo phyle, zo diac

## COMPOUND WORDS

63 *Definition*—A compound word is a word formed by joining two (or more) words together and treating them as a single word with a separate meaning of its own, as, *noble-man*, *lamp oil*, *mid-ship man*

64 Compound Words may be divided into two classes —

A *Syntactical* compounds, in which the component parts are connected according to some rule of syntax. Thus, in the



compound *free-man*, the adjective *free* qualifies the noun *man* before which it is placed, and in *hair's-breadth*, the possessive case *hair's* regularly precedes the noun *breadth*, which it defines

**B** *Juxtapositional* compounds, in which the component parts are formed into one word by the mere juxtaposition, without any syntactical connexion. Thus, in the compound *post-man*, the two nouns *post* and *man* are made into one word merely by being placed side by side, and in *hair-breadth*, the two nouns *hair* and *breadth* are placed together and so form one word without any possessive inflexion to connect them

### A — SYNTACTICAL COMPOUNDS

**65 I**—A Verb followed by its Object — *tell-tale*, *scare-crow*, *pick-pocket*, *cut-throat*, *ward-robe*, *break-fast*, *break-water*, *mar-plot*, *make-weight*, *dare-devil*, *stop-gap*, *pass-port*, *turn-key*, *spend-thrift*, *make-shift*<sup>1</sup>

NOTE —The above examples are all nouns, but *lack lustre*, as in 'a *lack-lustre* eye,' is an adjective, and so, generally, is *catch penny*. Other nouns are *scape grace*, one who has *escaped grace*, a wild graceless fellow, *skin flint*, a man niggardly enough to try to *skin* a *flint* stone, *turn coat*, one who *turns* or changes his *coat*, i.e., who lightly abandons his principles or his party

Compounds in which the object *precedes* the verb are rare, as *draw-lap*, *Back bite* (to *bite* a person at the *back*, i.e., to speak evil of him in his absence), *brow beat* (to *beat* a person with one's *brow*, i.e., to frown him down), and *hood wink* (to make a person *wink* or close his eyes by covering him with a *hood*, hence, to deceive him) are juxtapositional compounds

**66 II**—(a) An Object followed by an Agent or an Instrument — *snake-charmer*, *shoe-maker*, *bread-winner*, *ring-leader*, *house-holder*, *star-gazer*, *rate-payer*, *stock-broker*, *care-taker*, *sooth-sayer*, *time-server*, *way-farer*, *church-goer*, *globe-trotter*, *slave-driver*, *grass-hopper*, *body-guard*, *pain-killer*, *screw-driver*, *life-preserver*, *pen-wiper*

NOTE —*Tooth-pick* occurs in Shakespeare as *tooth picker*, the old form was *pick tooth*, which belongs to § 65. *Shop lifter* is one who *lifts* or steals from a *shop* (cf. *cattle lifter*). *Rough rider* is a *rider* of *rough* or untrained horses. Verbs are sometimes formed from these nouns, as *slave drive*, *star gaze*

<sup>1</sup> Cf. the Proper Names *Shale spear*, *Drink water*

(b) An Object followed by a Verbal Noun (corresponding to the agent in II (a) above) —*snake-charming, sooth-saying, star-gazing, bull-baiting, deer-stalking, wool-gathering*

NOTE —*Blood shed* (= blood shedding) and *man-slaughter* come under this head. Similarly we have the double forms *sun-rise* and *sun rising, sun set* and *sun setting*, which belong to § 72

(c) An Object followed by a Present Participle (corresponding to the agent in II (a) above), or by an Adjective governing a case —*rate-paying, time-serving, care-charming, heart-rending, self-sacrificing, ear-piercing, note-worthy, lamb-like*

67 III —(a) An Adjective followed by a Noun which it qualifies —*black-bird, broad-sword, broad-side, free-thinker, free-trade, common-place, long-run, vain-glory, short-hand, plain-dealing, dead-letter, hoar-frost, hard-ware, quick-sand, dumb-bells, second-sight, lay-man, ill-luck, mad-man*

NOTE —*Live stock* is short for *alive stock*, the animals on a farm. *Wild-goose* occurs in the phrase 'a wild goose chase,' i.e., a vain pursuit. *Freehold* (cf. *strong hold*) is property that one holds free of duty or rent. *Proud-flesh* is the proud or excessive growth of flesh in a wound. *Green-room* is the retiring room of actors in a theatre, originally coloured green. But *green-house* (a house for greens or plants), *poor house* (a house for the poor), *sick nurse* (a nurse for the sick) belong to § 72. *Brown study* is a fit of absent-mindedness. A *deaf mute* is one who is both deaf and mute or dumb.

Compounds in which the Noun is followed by the Adjective, as *court-martial, princess royal*, are of French origin. *Hand ful, spoon ful* are exceptional formations.

(b) A Present Participle followed by a Noun which it qualifies —*humming-bird, flying-fish, fighting-man, loving-kindness, sliding-scale, finishing-stroke*. These compounds must not be confused with those in § 74.

NOTE —In some instances the participial ending is omitted for the sake of brevity as *spring tide* for *springing tide*, *glow worm* for *glowing worm*, so with *leap year, force pump* (also *forcing pump*), *slip knot, screech owl, fly leaf, jog trot, leap frog*. *Help mate* is a corruption of the Biblical phrase, 'an help, meet for him.'

(c) A Past Participle followed by a Noun which it qualifies. Here, in all instances, the participial ending is omitted as *drift-wood*, for *drifted-wood*, *train-band* for *trained-band*, so with

*lock-jaw*, *char-coal* (= charred-coal), *clasp-knife*, *rack-rent*, *force-meat* (App C), *crack-brain*, *ice-cream*, *skim-milk*, *pull-bread*

NOTE — *Foster child* (= *fostered child*) is a child that is fostered or nursed by one who is not its parent. *Hang dog* (= *hanged dog*) is an adjective, as in 'a hang dog look'. *Hear say* (= *what is heard said*) is a noun derived from the verb 'to hear say' (cf *make believe*, both verb and noun)

68 IV — A Noun in the possessive case followed by another Noun which it defines (the apostrophe of the possessive being sometimes omitted and sometimes retained) — *lands-man* (cf *sea-man*, § 72), *herds-man* (once *herd-man*), *sports-man*, *crafts-man*, *gowns-man*, *guards-man*, *kins-man*, *helms-man*, *oars-man*, *hunts-man*, *states-man*, *dooms-day*, *fools-cap*, *hairs-horn*, *fuller's-earth*, *stone's-throw*, *king's-evil*, *heart's-ease*, *bird's-nest*, *king's-bench*

NOTE — A *marks man* is a man who can hit the mark, a good shot. A *draughts man* is a man who makes a draught or drawing of places and designs. A *days man* is a man who appoints a day to hear a cause, an umpire. *Spokes man* (for *speech-man*) and *steers man* (for *stearing man*) are anomalous formations. *Bonds man* (different from *bond man*) means a man who is under a bond or security. *Brides man* and *bride-man*, *brides maid* and *bride maid*, both occur. A *fool's errand* is an errand on which one would send a fool, a foolish errand. A *cat's paw* is one who is the dupe or tool of another. A 'bird's eye view' is a general, expansive view. The possessive suffix occurs in *Thursday* (= Thor's day), it is disguised in *cox comb* (= cock's comb)

69 V — An Adverb (or an Adjective used adverbially) followed by a Participle or an Adjective, which it modifies — *far-seeing*, *far-fetched*, *wide-spread*, *long-suffering*, *full-blown*, *thorough bred*, *strait-laced*,<sup>1</sup> *so-called*, *high-fed*, *divinely-warbled* (Milton), *all-wise*, *bitter-sweet*, *dead-ripe*, *luke-warm*, *moody-mad* (Shaks)

NOTE — *Fool hardy* = *foolish hardy*, i.e., foolishly hardy, rash. *Plain-spoken* means 'habitually plain speaking' (§ 258)

70 VI — A Verb or a Verbal Noun followed by an Adverb which modifies it — *run-away*, *stow away*, *cast-away* (cf *out-cast*, § 76), *gad-about*, *stand-still*, *look-out* (cf *out look*), *go-between*,

<sup>1</sup> Compounds of this kind must be carefully distinguished from those in § 78. Thus in *strait laced*, 'laced' is the past participle of a verb, in *eagle eyed* 'eyed' is not a p p but an adjective (cf § 58). Similarly *well armed* is a p p, but *long armed* is an ad j.

*break-down, break-up, breaking-up, turn-out* (cf *out-turn*), *set-off* (cf *off-set*), *lock-up, draw back, hold-fast, stay-at-home, fare-well*

NOTE —The above examples are all nouns, but *tumble down* (as in 'a *tumble down* cottage') and *knock down* (as in 'a *knock down* blow') are adjectives. *Keep sale* means something that is given one to *keep* for the *sale* of the giver

71 VII —A Preposition followed by its Object —*over-land* (adj & adv), *over-alls* (noun), *over-board* (adv), *behind-hand* (adv), *out-law* (noun), *after-noon* (noun)

## B—JUXTAPOSITIONAL COMPOUNDS,

### 1 NOUNS

72 (a) A Noun preceded by another Noun which defines it. Thus, *lamp-oil* is oil for a lamp, *oil-lamp* is a lamp for oil, *finger-ring* is a ring for the finger, *ring-finger* is the finger on which rings are worn. Other examples are —*sun-stroke, sea-man* (cf. *lands-man*, § 68), *man-servant, crown-prince, field-piece, pay-master, elbow-room, horse-power, foot-fall, mother-wit, key-note, whole-sale, arm-pit, bag-pipe, guide-post, winter-quarters, needle-gun, skeleton-key, hero-worship, home-thrust, master-piece, smart-money, table-talk, land-shark, jail-bird, steeple-chase, touch-stone, fire-escape, milk-sop, moon-shine*

NOTE —*Name-sale* (cf *keep sale*, § 70, Note) means 'one whose name has been given him for the *sale* of another,' and then 'one bearing the same name as another'. *Wood cut* is a *cut* or engraving on *wood*. *Pit fall* is a *fall* by means of a *pit*, and so 'a pit dug for animals to fall into'. *Windfall* is a *fall* (of fruit from a tree) caused by the *wind*, and so the fallen fruit itself, then used of property gained unexpectedly. *God-send* is a peculiar formation, and means 'something *sent* by *God*, an unexpected piece of good fortune'. *Dove tail* (to fit one thing into another), *eaves drop* (to try to overhear private talk), and *ham string* are verbs derived from nouns of the same form.

73 (b) A Noun preceded by a Pronoun which defines it —*he-goat, she-devil, self-will*

74 (c) A Noun preceded by a Verbal Noun which defines it. Thus, *washing-stand* is a *stand* for *washing*, *sealing-wax* is *wax* to be used in *sealing*. Other examples are —*laughing-stock, dressing-case, skipping-rope, whipping-post, spelling-book, battering-ram, stepping-stone, playing-card, landing-place, leading-*

*strings, stumbling-block, stalking-horse, praying-wheel* These compounds must be carefully distinguished from those in § 67 (b)

NOTE—In some instances the ending *ing* is omitted for the sake of brevity as, *grind stone* for *grinding stone*, *tread mill* for *treading mill* (a mill that is worked by the *treading* of prisoners' feet) So with *wash house*, *bake house*, *store house*, *blow pipe*, *hush money* (money given for the *hushing* up or concealment of anything), *pitch fork*, *ram rod*, *spy glass*, *stand point*, *peep show*, *row boat*, *guess work*

75 (d) A Noun preceded by an Adverb which modifies it — *under-wood*, *after-piece*, *counter-charm*, *by-path*, *by-stander*, *out-patient*, *under-tone*

76 (e) A Verb (with the force of a noun) preceded by an Adverb which modifies it — *out-put*, *out-let*, *out-fit*, *out-cry*, *out-cast*, *out-turn* (cf *turn-out*, § 70), *out-look* (cf *look-out*), *off-set* (cf *set-off*), *up-start* *Well-being* and *short-coming* are similar compounds

## 2 ADJECTIVES

77 (a) An Adjective (or a Participle) preceded by a Noun. In these the first part is adverbial to the second, and may represent—

1 Cause, agency as, *thunder-struck*,<sup>1</sup> struck by thunder, *sea-sick*, sick because of the sea's motion, *home-sick*, sick through thoughts of home, *wind-bound*, *purse-proud*, *moth-eaten*, *woe-begone*, *priest-ridden*, *hen-pecked*,<sup>2</sup> *land-locked*,<sup>2</sup> *weather-beaten*

2 Measure as, *knee-deep*, as deep as to reach the knee, *world-wide*, *breast-high*

3 Manner as, *blood-red*, red like blood, *pitch-dark*, *clay-cold*, *stone-blind*, *sky-blue*, *milk-white*, *nut-brown*, *sea-green*, *jet-black*, *dog-weary*

4 Locality or Point of Reference as, *heart-sick*, sick at heart; *top-heavy*, *tongue-tied*, *thread-bare*, *foot-sore*, *head-strong*, *weather-wise*, *fire-proof*, *water-tight*, *time-honoured*, *home-keeping*, *blood-thirsty*, *colour-blind*, *hide-bound*

78 (b) A Noun preceded by an Adjective or by a Noun used adjectivally — *bare-foot*, *blind-fold*, *two-fold*, *two-penny*<sup>2</sup> In modern English these compounds take the participial ending *-ed* — *bare-footed*, *narrow-minded*, *public-spirited*, *hook-nosed*, *eagle-*

<sup>1</sup> We have also the verbs to 'thunder strike,' 'to hen peck,' 'to land-lock'

<sup>2</sup> The earlier compounds are in their formation, syntactical they are placed here on account of their parallelism with the later and more numerous compounds of a like nature

*eyed*, *beetle-browed*, *cross-grained*, *one-sided*, *wy-mantled*, *yellow-skirted* (Milton), *iron-mooded* (Tennyson) Compounds of this kind must be carefully distinguished from such as *stait-laced*, in § 69

NOTE — We say *four-footed* when speaking of animals, but, 'a *four foot* rule,' 'a *three-foot* stool' " *Long lived* is formed from *long* and *life*, and not from the verb *live*, just as *ill-winded* is formed from *ill* and *wind* (cf. *live long* for *life long*, *live ly* for *life ly*) *Bare faced* (i.e., shameless), *stiff-necked* (i.e., obstinate), *close-fisted* (i.e., miserly), *foul-mouthed* (i.e., addicted to bad language) are almost always used figuratively, similarly *light-fingered* often means 'thievish' *Cold-blooded* has two meanings, as in 'a cold-blooded animal' and 'a cold-blooded murder' *Knock-kneed* is for *knocking-kneed*, having knees that knock together *New-fangled* is a corruption of *new fangle*, fond of what is new A *half-blood* is a *half-blooded* person, one of mixed race *Hair-brained* is a misspelling for *hare-brained*

### 3 VERBS

79 (a) A Verb preceded by an Adverb — *cross-question*, to question a person *across* or on all sides of a subject, *over-hear*, *fore-tell*, *back-slide*, *under-go*, *under-write*, *out-vote*, *half-drown*

80 (b) A Verb preceded by an Adjective, which points to the result of the verbal action — *white-wash*,<sup>1</sup> to *wash* so as to make *white*, *rough-hew*, to *hew* (wood) so that it remains *rough*, *clear-starch*, *safe-guard*,<sup>2</sup> *rough-shoe*,<sup>3</sup> *dumb-found* (or *dumb-founded*)<sup>3</sup>

NOTE — *Vouchsafe*, 'to *vouch* or warrant as *safe*, to guarantee, to grant,' is a syntactical compound

81 **Phrase Compounds** — These are phrases the words of which are connected by hyphens, such as *bread-and-butter*, *hand-and-glove*, *man-of-war*, *forget-me-not*, *would-be* Most of these phrase-compounds are made up of a Noun followed by a Preposition with its Noun, which together describe or define the first noun — *coat-of-arms*, *jack-o'-lantern*, *cat-o'-nine-tails*, *will-o'-the-wisp*, *light-o'-love*, *ticket-of-leave*, *note-of-hand*, *bill-of-exchange*, *line-of-battle*, *letter-of-marque*, *maid-of-all-work*, *son-in-law*, *commander-in-chief*, *four-in-hand*, *baby-in-arms*, *love-in-idleness*, *man-at-arms*, *barrister-at-law*, *peace-at-any-price*

<sup>1</sup> For these older forms, cf. Spenser's 'his sharp head spear,' 'his light foot steed' and 'Shakespeare's a false heart traitor,' 'a three man beetle' We still speak of 'a three bottle man'

<sup>2</sup> These verbs are derived from the nouns *white wash*, *safe-guard*

<sup>3</sup> From these come the participles *rough shod* and *dumb founded* (or *dumb foundered*)

**82 Form of Compounds**—Compound words, as regards their form, may be divided into three classes —

1 Compounds in which the component parts are connected by a hyphen, as *bull-dog*, *heart-broken*

NOTE —In some compounds the parts are so loosely connected that they are often written separately without a hyphen between them, as *mother tongue*, *cannon ball*, *steam mill*, *bringing up*, *well known*. In many instances, however, a difference of meaning is caused by the insertion or the omission of the hyphen. Thus a *long boat* is a boat that is long, a *long boat* is a special kind of boat, a *red tape* means tape that is red, a *red tape* means official pedantry. Similarly a *red coat* is a soldier, a *blue jacket* is a sailor on a man of war, a *grey beard* is an old man, a *blue-stocking* is a learned woman, a *slow-coach* is a slow person, a *bald-head* is a bald headed person, a *short horn* is a short horned ox.

2 Compounds in which the parts have become so closely connected by usage that they dispense with the hyphen — *vineyard*, *passport*, *butterfly*, *sunstroke*, *midnight*<sup>1</sup>

NOTE —In some compounds the hyphen is sometimes dispensed with and sometimes retained, as *madcap* and *mad cap*, *catchpenny* and *catch penny*, *busybody* and *busy body*

3 Compounds in which the parts have become so closely connected that not only do they dispense with the hyphen, but a modification of one or both of the parts takes place — *primrose* (prime rose), *pastime* (pass time), *bulrush* (bull rush), *holiday* (holy day), *handful* (hand full), *awful* (awe full), *pureblind* (pure blind), *partake* (part take), *handsel* (hand sale)

**83 Use of the Hyphen**—In Verbs compounded with prefixes the hyphen is sometimes retained (as in the Nouns *to-day*, *mid-day*<sup>1</sup>) in order to help the pronunciation. Thus we have *re-act*, *re-appear*, *re-invest*, *re-instate*, *re-invigorate*, *re-iterate*, *re-union*, but *re-echo*, *re-open*, *re-enact*, *re-enforce* (but *reinforce*), *re-enter*, &c. Similarly we have *coalesce*, *coerce*, *coeval*, *coincide*, but *co-heir*, *co-ally*, *co-ordinate*, *co-partner*, *co-operate*. Again we have *preoccupy*, *predominate*, but *pre-eminent*, *pre-existent*, *pre-emption*, also *tranship*

The insertion or the omission of the hyphen in such verbs also marks a difference of meaning. Thus, to *recover*<sup>2</sup> means to

<sup>1</sup> The hyphen is retained in *mid day* and *to day* in order to show that the parts are to be pronounced separately

<sup>2</sup> The cover of *recover* (L *re cuperate*) is a different word from the cover of *re cover* (L *re cooperare*)

regain, to *re-cover* means to cover afresh, as in to 're cover an umbrella' Similarly with *repress* and *re-press*, *remark* and *re-mark*, *rejoin* and *re-join*, *reserve* and *re-serve*, *return* and *re-turn*, *redress* and *re-dress*, *reform* and *re-form*, *recount* and *re-count*, *recreate* and *re-create*, *record* and *re-cord*, *recollect* and *re-collect*<sup>1</sup>

NOTE.—In words in which the meaning of *again* is prominent in the prefix, *re* takes the long accent, otherwise it takes the short accent, as, *rē-commence*, *rē-compose*, *rē-consider*, *rē-apture*, *rē-capitulate*, *rē-cast*, *rē-imbuse*, but *rēcommend*, *rēcompense*, *rēcognise*, *rēconate*, *rēcreate*

## HYBRIDS

**84 Definition**—A **Hybrid** is a word whose component elements are derived from different languages.<sup>2</sup> Thus, *bi-gamy* is formed out of the Latin prefix *bi-*, twice, and the Greek root *gam-*, marriage, and *mob-o-cracy* is compounded of the stunted Latin *mob* (for *mobile*) and the Greek root *crat-*, power, the *o* being inserted on the analogy of *demo-cracy* = *δε* (in which the *o* is part of the stem), *δη*, called *demokratia*, a word meaning 'power of the people' or 'government of the people', in which *δη* and *κρα* are Greek roots.

**85 Classification of Hybrids**—Hybrids may be classified as follows —

I English words with Romance prefixes and suffixes —

(a) Prefixes *em-bark*, *en-dear*, *de-file*, *de-bar*, *dis-belief*, *re-mind*, *per-haps*, *com-mingle*, *counter-work*, *inter-weave*

(b) Suffixes *forbear-ance*, *bond-age*, *atone-ment*, *lott-er-y*, *odd-i-ty*, *stream-let*, *semp-stress*, *godd-ess*, *eat-able*, *luscious*, *talk-at-ive*, *doleful*, *scavenger*, *tug-el*

II Romance words with English prefixes and suffixes —

(a) Prefixes *a cross*, *be-siege*, *under-value*, *un-seal*, *un-fortunate*, *mis-use*, *mis-fortune*, *over-turn*, *for(e) find* (§ 54), *fore-ordain*, *after-piece*, *out-cry*

(b) Suffixes *fictitious-ness*, *useful-ness*, *duke-dom*, *false hood*, *priest-craft*, *bishop-ric*, *apprentice-ship*, *nap-kin*, *grace-less*, *merciful*, *dot-ard*, *quarrel-some*, *fool-ish*, *port-ly*, *rude-ly*,<sup>3</sup>

<sup>1</sup> Cf. Milton, *P L* I 528, and IV 471 'I scarce hate he recollects' (i.e. re collects)

<sup>2</sup> Similarly, in phrase *o-logy* the *o* is inserted to assimilate it to *bio logy doxo logy* &c., and has been introduced into *hand-craft* to make it like *hand-work* (O I *hand-geuwerke*). Note that *workaday* is the M E *werledai*, a trisyllable. An *a* has crept into *black a moor*, formerly spelt *black moor*. Cf. also *Franc-o German*, Johnson; and, put a pat, &c., and *foot-note* (i), p. 1

<sup>3</sup> *Un-ruly* is a Romance word with English prefix and suffix



biograph-*er*, flower-*y*, change-*ing*, coster-*monger*, mang-*le* (to tear), court-*ier*

NOTE — *Allesmer-ise* is a German word with a Romance suffix, *mark ish* and *dazz le* are Scandinavian words with English suffixes, *bur ly* is a Keltic word with an English suffix. Add *in trust* (E + Scand), *re call* (L + Scand), *a miss* (E + Scand), *inter lope* (L + Du), *ar ray* (L + Scand), *awk ward* (Scand + E). *Somnambul ist* is a Latin word with a Greek suffix, *technic al* is a Greek word with a Latin suffix.

III Compounds made up of words taken from different languages, as —

- (a) English and French *hand-kerchief*, *man-servant*, *snap-dragon*, *arm-chair*, *knight-errant*, *lack-lustre*, *fire-escape*, *nut-meg*, *cur-mudgeon*
- (b) French and English *hen-loom*, *pas(s)-time*, *piece-meal*, *bandy-legged*, *cox-comb*, *cox swain*, *beef-eater*, *grand-father*, *turn-key*, *kerb-stone*, *scape-goat*, *piess-gang*
- (c) Latin and English *cup board*, *mul-berry*, *pede-stal*
- (d) English and Latin *tar-pauling*, *guei-don*
- (e) Scandinavian and English *cider-duck*, *rein-deer*, *dor-mouse*, *tut-mouse*, *logger-head*
- (f) Keltic and English *gun-wale*, *cock boat*, *a-kim-bo* (with E prefix)
- (g) English and Keltic *ic-icle*, *tad-pole*
- (h) English and Greek *harpsi-chord*
- (i) French and Scandinavian *par(t)-take*
- (k) Greek and Latin *mon-ocular*, *mag-pie*, *gam-ut*
- (l) Latin and Greek *os-trich*
- (m) Persian and Arabic *check-mate*
- (n) Arabic and Persian *tamar-ind*
- (o) Hebrew and English *marl-gold*

## SYNONYMS

86 *Definition* — **Synonyms** are words of the same grammatical class that have not the same but a similar meaning

Thus the group, *pride*, *vanity*, *conceit*, *arrogance*, *assurance*, *presumption*, *haughtiness*, *insolence*, are synonyms. They contain

one general notion, but differ in the way in which they express it. This may be shown by the following sentences illustrating each —

- (a) He took a *pride* in his high birth and family connections  
 (b) He suspected that they were ridiculing him, and his *vanity* was wounded  
 (c) He is very ignorant, but full of *conceit*, thinking that he knows a great deal  
 (d) He treated the woman with great *arrogance*, asking her how such a poor creature as she was, dared contradict a man of wealth and position like himself  
 (e) How can you have the *assurance*, after insulting me, to ask a favour at my hands?  
 (f) I had the *presumption* to dedicate to you a very unfinished work  
 (g) He entered pompously, strutting and staring round upon those present with the utmost *haughtiness*  
 (h) On my complaining to the man that he had beaten my dog without the slightest provocation, he replied, with great *insolence*, that he only wished it had been the cur's master instead

From the above sentences we see that the *proud* man rates highly what he really possesses the *vain* man is eager for the applause of others often on account of qualities he does not possess, the *conceited* man has an overweening opinion of his own abilities, the *arrogant* man has a supreme contempt for all who differ from him in any way, the man of *assurance* boldly puts forward his claim to what he has no right to expect, the *presuming* man will venture on doing things that others would shrink from doing, the *haughty* man betrays in his manners and deportment the pride he feels while the *insolent* man displays it by inflicting insult upon other people.

A group of synonyms may often be illustrated by single phrases

Thus—*harmless, innocuous, innocent* —

- (a) a *harmless* lunatic  
 (b) an *innocuous* drug  
 (c) an *innocent* victim

**87. Sketches of Synonyms**—The difference of meaning in some of the more common synonyms is briefly sketched below. The student should illustrate these by forming sentences on the plan just given, or by bringing them into short pieces of written composition.

(1) **Notorious, famous, illustrious, notable, renowned, noted** — *Notorious* is always used in a bad sense, *noted* in either a good or a bad sense, the rest in a good sense. A man is *famous* or *renowned* for his achievements, *illustrious* from his high rank, *notable* for some special act, *notorious* for his crimes, and *noted* for his peculiarities.

(2) **Remark, observe, notice** — To *observe* is a general act, to *remark* is a special act. We *observe* a person's demeanour, we *remark* proofs of it. To *notice* is to observe in a cursory way.

(3) **Enormous, vast, huge, big, immense** — *Enormous* means *out of rule*, and so is used of size or extent that is awkward or unpleasing, *vast* (from the same root as 'waste') refers to space, *huge* and *big* to bulk, *huge* being the stronger word, *immense* is that which cannot be measured.

(4) **Import, meaning, sense** — *Import* is the actual signification of words as they stand. *Sense* is the possible signification which they may have. *Meaning* is the signification intended by the writer. Hence, an author may declare his *meaning* to be so and so, his words may bear that *sense*, but such may not be their obvious *import*.

(5) **Amusement, diversion, recreation** — *Amusement* is that which occupies the vacant mind, *diversion* is that which turns the thoughts *aside* into a new direction, *recreation* is that which refreshes the mind after work. Thus, football supplies the players with *recreation*, the spectators with *amusement* in watching the game, and with *diversion* in seeing the *ludicrous* falls of some of the players.

(6) **Timid, cowardly, timorous, dastardly** — *Timid* applies to a person's state of mind or to his disposition, *timorous* only to his disposition, *cowardly* and *dastardly* are used alike of character or conduct, *dastardly* implying also meanness. A *timid* man may, on certain occasions, be brave, a *cowardly* man never.

(7) **General, universal** — *General* means 'relating to a genus or whole class' and is opposed to *special* (relating to a species). A man wins *general* approbation when the community as a whole approves of his conduct, any particular individuals that may disapprove of it being left out of consideration. So that *general* may be said to include the greater part or number of anything, while *universal* includes every particular part. Pope is *generally*, Homer is *universally* admired.

(8) **Lie, falsehood, untruth, deception, fiction** — These words are arranged in order according to the diminishing amount of censure they imply. *Lie* is an intentional violation of truth, and is a more offensive word than *falsehood*, which again may be softened down into *untruth*, a *deception* is often accidental, while a *fiction* is merely something invented or imagined.

(9) **Discover, invent** — We *discover* something that existed before, but was unknown, we *invent* new combinations. Columbus *discovered* America, Galileo *invented* the telescope.

(10) **Dismay, daunt, appal** — *Dismay* denotes a state of gloomy apprehension. A man is *daunted* by a sudden obstacle, he is *appalled* by what raises a sense of overwhelming terror.

(11) **Glad, delighted, gratified, merry** — *Delighted* expresses a stronger sense of pleasure than *glad*, while *gratified* implies that we owe our gladness to another, we show by our actions or bearing when we are *merry*.

(12) **Give, confer, grant** — *Give* is the general term, *confer* implies superior authority in the giver, we *grant* an answer to a petition.

(13) **Habit, custom** — *Habit* is the internal principle that prompts us to external action or *custom*. A *habit* of devotion leads to the *custom* of praying. But we say, 'He had a *habit* of doing so,' not *custom*, 'There was a *custom* among the Jews,' not *habit*.

(14) **Transient, transitory, fleeting** — *Transient* is short, even at the best, *transitory* is having the nature of *transient*, *fleeting* is actually passing away' as, 'to consider the *fleeting* hours of this *transitory* life made but a *transient* impression on his stubborn soul.'

(15) **Liberty, freedom** — *Liberty* implies previous constraint, *freedom*, absence of constraint at the present moment. A slave is set at *liberty*, his master has always been *free*.

(16) **Liberal, generous, charitable** — *Liberal* implies an absence of servile niggardliness, *generous*, a nobleness of feeling, placing others before oneself, *charitable* points to the spirit of love or kindness in which an action is done.

(17) **Sensuous, sensual, sensitive, sensible, sentient, sentimental** — *Sensuous*, addressing the senses, is often used as a less objectionable form of *sensual* which generally means voluptuous.

*History sensitive to ridicule. He is not  
man a sufficient being*

lewd, *sensitive* is quick to take impressions, *sensible* is capable of taking them, *sentient* is having the faculty of feeling, *sentimental* is having an excess of feeling, *shows forcibly sentimental*, *at an improvement of feeling a sentimental novel*

(18) **Grave, sober, serious, solemn** — *Grave*, because of weighty or important considerations, opposed to levity *sober*, because of the absence of what exhilarates, opposed to flightiness *serious*, because of reflection opposed to sportiveness *solemn*, because of something peculiar and rare, often with the idea of religious awe, as, a *solemn* promise, a *solemn* silence

(19) **Sympathy, compassion, fellow-feeling, pity** — *Sympathy* is generally felt for our equals when in distress, *compassion* for our inferiors, with an effort to relieve them, *pity* does not imply any sense of connection with the object pitied we pity a condemned criminal, *fellow-feeling* implies this sense of connection, and may refer to joyful as well as to sad circumstances

(20) **Leave, quit, forsake, desert, relinquish, renounce, abandon** — *to leave* is the general term we *leave* persons or things with the intention of returning we *quit* or *abandon* things, and *forsake* or *desert* persons, — whereto we return no more, to *forsake* and to *desert* generally imply fault in the person who does so, to *relinquish* implies regret, to *renounce* is to leave in a formal or public manner, to *abandon* is to leave hopelessly and entirely

(21) **Trifling, trivial** — A *trifling* matter is one merely of small importance a *trivial* matter is a small matter made too much of *Trivial* implies contempt, *trifling* does not

(22) **Idle, lazy, negligent, indolent** — *Idle* is opposed to busy, *lazy*, to alert, *negligent*, to diligent *indolent*, to active *As a dislike of continuous exertion*  
An *idle* man dislikes doing work, a *lazy* man dislikes taking trouble, a *negligent* man dislikes taking care, and an *indolent* man dislikes being roused or disquieted *An idle person may be occasionally active*

(23) **Temporal, temporary** — *Temporal* means relating to time, is opposed to eternity, *temporary* means lasting only for a time The affairs of this world are *temporal*, our pleasure in looking at an eclipse of the moon is *temporary*

(24) **Silly, foolish, stupid, simple** — *Silly* often denotes deficiency of intellect, *foolish*, an abuse of intellect *Foolish* implies blame, *silly*, contempt, *stupid* expresses a cloudy perception of everything, *simple* implies a want of that quick-sightedness which comes from experience of the ways of the world or from natural shrewdness

(25) **Continuous, continual, perpetual, eternal**—A *continuous* action is one that is uninterrupted as long as it lasts, *continual* is that which is constantly renewed and recurring, though interrupted. A storm of rain is *continuous*, a succession of showers is *continual*. *Perpetual* is that which is both continuous and lasting as 'perpetual motion'. *Eternal* is lasting through all the past as well as the future.

(26) **Religious, pious, righteous, godly, devout**—*Religious* means scrupulous in one's conduct towards God, *pious* implies a reverence for what is good and a desire to do good, *godly* means endeavouring to be like God, *devout*, devoted to the worship and service of God, while *righteous* means upright and honest in one's dealings.

(27) **Strict, severe**—*Strict* is used of one who likes to keep closely to rules and regulations, *severe*, of one who keeps so close to them as to punish the slightest infringement. فصیح

(28) **Permit, allow, suffer**—To *permit* is to give a decided acquiescence to *allow* is to abstain from refusal to *suffer* is not to oppose a thing, though our feelings are against it. A school-master may *suffer* a fault to pass unnoticed, may *allow* his scholars occasionally to talk in the class-room, and *permit* their going out of the room.

(29) **Command, injunction, order**—*Command* is the loftier term, as in 'By command of the Queen', an *injunction* comes from some friendly authority, often as to general conduct, an *order* from some arranging or directing authority, as to particular acts. A servant receives *orders* to do something for his master, but *injunctions* to be careful and painstaking.

(30) **Delightful, delicious**—*Delightful* is applied both to the pleasures of the mind and to those of the senses, except taste, *delicious* only to those of the senses. An excursion is *delightful*, a fruit is *delicious*. خوب و لذت بخش

(31) **Character, reputation**—*Character* is the sum of a man's qualities which *mark* him as good or bad, *reputation* is what people *think* of those qualities, as far as they know them. A dishonest man has a bad *character*, but if he manages to conceal his dishonesty, he may have a good *reputation*.

(32) **Part, portion**—*Part* is the general term, a *portion* is a part set aside for a special purpose. A friend may go *part* of the way home with you, a daughter receives a marriage *portion*.

means fitted for society ;  
1, *social science*

ative, effectual — These  
but differ slightly in their  
*efficacious* remedy, which is  
from an *efficient* physician,

1 stronger expression than  
, we *admit* that we are

est motion, to *stay* is to  
nan may *stop* in the street  
his friend's house & *dealt*  
*with you in a plain way*  
violation of the law of a  
law, *sin* is a violation of  
ne, idleness is a *vice*

e — *Passive* means doing  
duration, *impassive* means  
blunted *Patient* refers  
atient when he submits to  
ve, when he submits to a  
en he submits to a wrong

(39) **Simulate, dissimulate** — *To simulate* is to pretend to be what you are not, to *dissimulate* is to hide what you really are. A thief dressed up as a policeman practises *simulation*, a detective in plain clothes practises *dissimulation*.

42 (40) **Visitor, visitant** — *Visitor* is the common term, but we should speak of an angel as a celestial *visitant*, not *visitor*.

88 **Additional Groups of Synonyms** — Additional groups of synonyms, without meanings attached, are given below. It will be a useful exercise for the student to distinguish their meanings and illustrate them in short pieces of written composition.

- 1 Power, strength, force, authority
- 2 Anger, vexation, annoyance, wrath, resentment
- 3 Wisdom, learning, acquaintance, knowledge
- 4 Unnatural, non natural, preternatural, supernatural
- 5 Jocose, funny, ludicrous, ridiculous, absurd
- 6 Build, erect, construct

- 7 Bravery, courage, gallantry, fortitude
- 8 Deference, respect, veneration
- 9 Frank, candid, ingenuous
- 10 Timidity, shyness, bashfulness, diffidence
- 11 Treachery, treason
- 12 Useful, advantageous, expedient
- 13 Hasty, premature, precipitate
- 14 Pain, grief, sorrow, agony, anguish
- 15 Authentic, genuine
- 16 Comprehend, understand, apprehend
- 17 Gentle, tender, kind, mild
- 18 See, behold, discern, perceive
- 19 Return, restore, surrender
- 20 Dangerous, perilous, hazardous
- 21 Compulsion, restraint, constraint
- 22 Figure, emblem, symbol, type
- 23 Occurrence, event, circumstance
- 24 Superfluous, needless, unnecessary
- 25 Obvious, clear, evident
- 26 Tell, say, relate, recount, describe
- 27 Customary, fashionable, conventional
- 28 Accomplish, effect, execute, achieve
- 29 Adversity, calamity, misery, tribulation
- 30 Imagination, fancy
- 31 Teach, instruct, inform, educate
- 32 Civil, courteous, affable, polite
- 33 Linger, loiter, stay
- 34 Inflexible, unrelenting, inexorable
- 35 Secret, hidden, covert, tacit
- 36 Sly, cunning, crafty, deceitful
- 37 Voracious, miserly, stingy, penurious
- 38 Pardon, forgive, excuse
- 39 Truth, belief, credulity
- 40 Privacy, retirement, solitude, loneliness, desolation
- 41 Envy, emulation, rivalry, jealousy
- 42 Autocrat, despot, tyrant, monarch
- 43 Wit, humour
- 44 Error, mistake, blunder
- 45 Dexterity, address, skill, cleverness
- 46 Bias, prepossession, prejudice
- 47 Aversion, antipathy, dislike, hatred, repugnance
- 48 Enemy, antagonist, adversary, opponent
- 49 Reproof, reprimand, censure, remonstrance, reproach
- 50 Distinguish, discriminate
- 51 Savage, barbarian
- 52 Slang, cant
- 53 Allude, refer
- 54 Apt, liable, likely
- 55 Couple, pair
- 56 Remember, recollect
- 57 Truth, truism
- 58 Truth, veracity
- 59 Revenge, vengeance
- 60 Exceptional, exceptionable
- 61 Corporal, corporeal



62	Signification, significance
63	Barbarism, barbarity
64	Fatalism, fatality
65	Vulgarism, vulgarity
66	Communism, community
67	Opportunity, occasion, juncture
68	Destiny, destination

89 A knowledge of Derivation is often of great use in distinguishing between the synonyms of a language For example —

(a) **Repentance, penitence, contrition, compunction, remorse** — *Repentance* and *penitence* (both containing L *pæna*, punishment) consist in *pain* felt for wrong doing, *contrition* (L *contritus*, worn away) is to be *bruised* in one's mind for sorrow, *compunction* (from L *compunctus*, pierced through) is to feel a *prick* or *sting*, *remorse* (from I *remorsus*, bitten again) is to have a gnawing pain

(b) **Common, vulgar, ordinary** — *Common* (from L *communis*, shared by all alike) is opposed to 'rare', *vulgar* (from L *vulgus*, the mob) is opposed to 'polite' *ordinary* (from L *ordinem*, a class) is opposed to 'distinguished'

(c) **Contagious, epidemic, endemic** — A *contagious* (from L *con*, with, *tango*, I touch) disease is one communicated by *contact* an *epidemic* (Gk *epi*, *demos*, upon the people) is a disease that comes *upon* or attacks for a time a whole district while an *endemic* (Gk *en*, *demos*, in or among the people) disease is one that permanently prevails *in* a particular neighbourhood

## HOMONYMS<sup>1</sup>

90 **Definition** — **Homonyms** (Gk *homonymos*, having the same name) are words, in the same language, which, though distinct in origin and meaning, have the same form and sound Thus *date*, a point of time, is derived from the Latin *datum*, given, whereas *date*, the fruit, comes from the Greek *daktulos*, a finger Similarly, there are three *barks*, all of different meaning and derivation thus, *bark*, a ship, is from Low Latin *barca*, a sort of ship, the *bark* of a tree is from the Swedish *bark*, rind, and to *bark*, of a dog, is from O E *beorcan*, a variant of *brecan*, to break This sameness of form in words is caused by the gradual dropping away of letters and endings by which they were once distinguished from one another

<sup>1</sup> For a reference list of the commoner Homonyms see Appendix A

**91 Apparent Homonyms**—We meet with not a few words of the same form and pronunciation, which the student would, at first sight, imagine to be Homonyms, but which may be traced back to the same root. Thus *score*, to mark, and *score*, the number twenty, both come from O E *scor*, a notch, a common method of reckoning; so *suit*, an action at law, and *suit*, a set, as in 'a *suit* of clothes,' can both be traced to F *suir* (p p *suit*), to follow, in the two senses of to *pursue* and to form a *series*. The principal words of this kind are —

angle	defer	learn	pet	stem
band	fast	lilac	porch	triper
bank	fine	lamp	port	top
beam	flect	long	porter	trice
bit	gull	mall	prank	tract
brief	hack	muscle	prime	trick
club	hide	palm	pupil	vault
court	kind	peck	row	ware
deal	lie	pen	share	wise

## DOUBLET<sup>1</sup>

**92 Definition**—<sup>or *Dittonym*</sup> Doublets are words which, though differing in form and meaning, have the same derivation. They are, therefore, the converse of Homonyms. Thus, *custom* and *costume* are both derived from the Latin *consuetudinem*, custom; *beaker* and *pitcher* can both be traced back to the Greek *bikos*, an earthen wine-vessel; and *tulip* (F *tulipan*) and *turban* (F *tolopan*) both come from the same Turkish word *tulbend* or *dulbend*, a turban, which the flower was supposed to resemble.

**93 The difference in form** frequently arises from the fact that a word of Latin or Greek origin comes to us first through one of the Romance languages, especially the French, and then is introduced afresh direct from the Latin or the Greek. Thus the verb *desire* comes from the Old French *desier*, which is derived from the Latin *desiderare*, to long for, while its doublet, *desiderate*, comes directly from the Latin word. Again, *fact* comes immediately from the Latin *factum*, a thing done; *feat*, its doublet, comes from the same Latin word through the French *fait*.

In some instances contraction or corruption has given rise to the two forms. Thus *valet* is only a shortened form of *varlet*, and *ant* is a contracted form of *emmet*, O E *anette*, which was

<sup>1</sup> For a reference list of the commoner Doublets see Appendix B

successively shortened into *amette*, *amet*, *amt*, *ant* *Hatchment* is a corruption of *atch'ment*, short for *atchievement*, the old form of *achievement*, and *diamond* is a corruption of *adamant*

**94 Doublets sometimes differ but slightly** in form and meaning, as *amend* and *emend* *amend* (with noun *amendment*) is the general term, as in 'to *amend* one's life,' *emend* (with noun *emendation*) is the particular term, as in 'to *emend* a proof-sheet' *Depository* is the person with whom you deposit a thing, *depository* is the place where you deposit it *Essay* is the general term, *assay* is generally used of the testing of metals *Endue* is merely an older spelling of *endow* Similarly we have to *squall* and to *squeal*, to *thrash* and to *thresh*, *gentle* and *genteel*, *complacent* (gratified) and *complaisant* (civil) *Sergeant* is the usual form when the word is used in a military sense, *serjeant*, when it is used in a legal sense *Accounts* and *accountant* are the general terms, but we write 'Clerk of the *Accompts*' and sometimes '*Accountant-General*' Similarly we find '*Comptroller-General*,' not *Controller*, and 'His *Honor* the Lieutenant-Governor,' rather than 'His *Honour*' Sometimes the difference is merely one of grammatical class thus, *envelop*, *practise*, *prophecy*, *coquet* are verbs *envel'ope*, *practise*, *prophecy*, *coquette* are nouns *Stayed* is the participial, *staid* is the adjectival form *Accessory* is generally used as a noun, *accessary* as an adjective

**95 Apparent Doublets**—There are some words which differ but slightly in form from each other, but which have quite a different derivation and meaning Thus *venal* (L *venum*, sale) means 'mercenary', *venial* (L *venia*, pardon) means 'excusable' *Gamble*, to play for money, is of English derivation, being a frequentative of *game*, *gambol*, to *frisk*, comes from the Latin Similarly we have *grisly*, hideous, and *grizzly*, grey, *council*, an assembly, and *counsel*, advice, *collision*, conflict, and *collusion*, concerted fraud, *wave*, to brandish, and *waive*, to relinquish, *lose*, to part with, and *loose*, to release, *pallet*, a bed, *palette*, for colours, and *palate*, the roof of the mouth

**96 Words confused**—There are many words of a like derivation which are liable to confusion, as —

<i>Affect</i> , to act upon,	and <i>Effect</i> , to accomplish
<i>Allusion</i> , reference,	„ <i>Illusion</i> , deception
<i>Compliment</i> , expression of regard,	„ <i>Complement</i> , full amount
<i>Dependence</i> , reliance,	„ <i>Dependency</i> , a colony
<i>Emigrant</i> , one who removes from his own country,	„ <i>Immigrant</i> , one who settles in a foreign country
<i>Imperious</i> , hughty,	„ <i>Imperial</i> , relating to empire
<i>Ingenuous</i> , skilful,	„ <i>Ingenious</i> , candid

<i>Junction</i> , act of joining,	and <i>Juncture</i> , a critical time
<i>Luxurious</i> , given to luxury,	„ <i>Luxuriant</i> , rich in growth
<i>Momentary</i> , lasting a moment,	„ <i>Momentous</i> , important
<i>Physic</i> , medicine,	„ <i>Physique</i> , bodily constitution
<i>Premises</i> , buildings, &c.,	„ <i>Premissus</i> , propositions
<i>Principal</i> , chief, a chief person,	„ <i>Principle</i> , a primary truth

## DEGRADATION OF WORDS

97 There is a class of words, used at first with a good or a neutral meaning, which have since gradually deteriorated, until they have at length acquired a bad meaning or at least have lost the dignified position which they once held. This has often arisen from the lowering in worth of the person or the thing whereto the word was originally applied, or from the general experience that failure and misfortune are more common than success and prosperity. Sometimes inferior persons or things have taken to themselves superior designations to hide their deficiencies, and so have dragged the words down to their own level, while, occasionally, the confusion of one word with another (cf. *bondage*, § 100) has caused the degradation in meaning of one of them.

98 Examples.—Thus, *cunning* and *crafty* meant, at first, ‘knowing’ and ‘skilful’, it was soon found, however, that men often used their knowledge and skill to deceive their fellows, and thus the words themselves were brought into bad odour, and came to mean ‘wily’ and ‘deceitful’. The same thing happened to *artful* and *artifice*, which now generally imply a dishonest skill. The word *twinkl* (Fr. *étincelle*, a spark) once signified anything that sparkled or glistened, but, owing to men’s experience in the vanity of outward show, it has gained its present meaning of fair to the eye but really worthless. So the word *villain* meant originally a labourer on the farm or *villa*, then, a serf, and lastly a man with the qualities of a serf, a scoundrel. *Boor* (Du *boer*, a peasant), *churl*, *knave*, *menial*, *vassal* (for *vassalet*, dim of *vassal*), *caitiff* (the same word as *captivity*) have acquired bad or inferior meanings in the same way. The word *slave* meant, in Slavonic, ‘glorious’, but large numbers of the Slavonians or Slaves were, in early times, captured and held in bondage by the Germans, and hence the word itself became degraded. Similarly the O. E. *sælig*, ‘blessed,’ from being applied to half-witted persons, appears in later English as *silly*, ‘foolish’. *Simple* (L. *simplex*, one-fold), meaning originally ‘plain, artless,’ has also gained the sense of ‘foolish’ by a similar process. *Indifferent* properly means neither good nor bad, when

used by itself, it is now applied to what is rather bad than good. With the decline of chivalry, its terms lost their lofty meaning and words like *redoubtable*, *dub*, *doughty* are now used only in humorous style.

99 **Literary Degradation of Words** Besides the *verbal* we have also the *literary* degradation (and elevation) of words. Thus *blabbered*, *jolly*, *raucously*, *fussy*, *squeal*, *smug*, *à la mode* were once dignified words conveying no sting or ludicrous notion. On the other hand, *clerk* and *fun* in Johnson's time were regarded as low words.<sup>1</sup> *Snub* was once merely a professional word. *Kidnap* is compounded of the slang words *kid*, a child, and *nab*, to steal. The hybrid *stratagem*, when it was first introduced in A. D. 1775, was looked upon as a quaint or ludicrous term.

100 **Table of Degraded Words**—The following table comprises the principal words of this class:—

WORD	EARLIER USE	DEGRADED USE
<i>Adventurer</i>	one fond of enterprise	a rascal, fortune-seeker
<i>Affront</i>	confront	insult
<i>Amorous</i>	conceal	hated
<i>Amuse</i>	amuse, to kill	old-fashioned
<i>Apprehend</i>	quell, to understand	fearful
<i>Artisan</i>	artisan	no farming
<i>Artistic</i>	an artist	a professional
<i>Aspirant</i>	a pushing	a valiant
<i>Assault</i>	confront	presumptuous
<i>Barrage</i>	harsh	violent
<i>Boisterous</i>	rough	turbulent
<i>Boon</i>	a gift or kind tenure	servile
<i>Brawl</i>	a battle	a noisy quarrel
<i>Coarse</i>	to talk	to find fault
<i>Catastrophe</i>	a conclusion	a disastrous conclusion
<i>Censure</i>	to judge	to blame
<i>Clerk</i>	to exhort, confiscate	to refrain
<i>Civil</i>	civilise, refined	polite
<i>Clumsy</i>	rough	awkward
<i>Conspiracy</i>	alliance	conspiracy
<i>Comat</i>	notion	extravagant notion
<i>Conterfeit</i>	a copy, imitation	a spurious imitation
<i>Popular</i>	a popular leader	a base popular leader
<i>Demure</i>	modest	affectedly modest
<i>Dissolute</i>	weak	licentious
<i>Dole</i>	a portion	a scanty portion
<i>Drum</i>	judgment	condemnation
<i>Excessiveness</i>	excessiveness	an excessive crime
<i>Figure it at</i>	to call two things by the same name	to speak deceitfully

<sup>1</sup> Cf. Miss F. Egworth's *John Bull*, Chap. IV. And this too I suppose she calls a frolic, or in her own idiom a bonanza.

<sup>2</sup> In *bonanza* *bona* is O. I. *bona*, a household (seen in *bus-bona*), and is quite distinct from *bond*, that which binds.

WORD	EARLIER USE	DEGRADED USE
<i>Faction</i>	1 party	1 cabal
<i>Fain</i>	inclined	compelled by need
<i>Forge</i>	to fabricate	to counterfeit
<i>Fulsome</i>	surfeiting	disgusting
<i>Gossip</i>	1 sponsor in Baptism	1 chatterbox
<i>Gross</i>	large	coarse
<i>Grotesque</i>	pantomimic	ludicrous
<i>Heathen</i>	1 hearth dweller	1 pagan <sup>1</sup>
<i>Homely</i>	familiar	plain, rude
<i>Idiot</i>	an uneducated person	1 crazy person
<i>Imbecile</i>	feeble bodied	feeble minded
<i>Imp</i>	1 scion, offspring	1 little devil
<i>Impertinent</i>	not pertinent	impudent
<i>Imputation</i>	1 charge	a reproachful charge
<i>Indolence</i>	insensibility	idleness
<i>Insolent</i>	uncommon	contemptuous
<i>Legend</i>	1 chronicle	1 fabulous story
<i>Laced</i>	unlearned	vicious, licentious
<i>Libel</i>	1 writing	1 defamatory writing
<i>Libertine</i>	1 freethinker	1 rake
<i>Lumber</i>	1 pawn, pledge	useless & cumbrous things-
<i>Maudlin</i>	penitential	sickly sentimental
<i>Mean</i>	common	base
<i>Meddling</i>	taking part	meddlesome
<i>Mignon</i>	1 darling	1 unworthy favourite
<i>Miscarant</i>	1 unbeliever	1 villain
<i>Obsequious</i>	obedient	servile
<i>Officious</i>	kind, serviceable	meddlesome
<i>Peculiar</i>	particular	eccentric
<i>Pedant</i>	1 school master	one who makes 1 display of learning
<i>Peevish</i>	childish	fretful
<i>Pert</i>	smart	saucy
<i>Pittance</i>	1 monk's portion	1 scanty portion
<i>Plausible</i>	praiseworthy	seemingly praiseworthy
<i>Pompons</i>	magnificent	ostentatious
<i>Prejudice</i>	judging beforehand	unfavourable judging
<i>Presently</i>	without delay	with short delay
<i>Pretence</i>	a purpose, pretext	1 false pretext
<i>Quaint</i>	new	odd
<i>Rascal</i>	a common fellow	1 wicked fellow
<i>Resentment</i>	feeling	angry feeling
<i>Retaliation</i>	requital	revenge
<i>Retribution</i>	requital	punishment
<i>Rogue</i>	a wandering beggar	1 scamp
<i>Sad</i>	serious	sorrowful
<i>Sanctimonious</i>	devout	hypocritical
<i>Sensual</i>	sensuous	voluptuous
<i>Sententious</i>	pithy	grandiloquent
<i>Servility</i>	slavery	slavishness
<i>Specious</i>	fair looking	superficially fair looking
<i>Subservience</i>	submission	base submission

<sup>1</sup> *Pagan* is itself from *L. paganus* a villager

WORD	EARLIER USE	DEGRADED USE
<i>Tawdry</i>	showy	vulgarly showy
<i>Tempt</i>	to test	to entice
<i>Traduce</i>	to convict	to defame
<i>Trivial</i>	common	trifling
<i>Unconth</i>	unknown	awkward
<i>Vile</i>	cheap	worthless
<i>Vilify</i>	to hold cheap	to abuse
<i>Voluble</i>	fluent	loquacious
<i>Wiseacre</i>	a wise person	a simpleton
<i>Wizard</i>	a sage	a sorcerer

## ELEVATION OF WORDS

101 Words that have improved in their meaning are few in comparison with words that have deteriorated *Fond*, in Shakspeare's time, meant 'foolish', it then came to mean 'foolishly affectionate' or 'over-sanguine,' a meaning which it still retains, but it now usually means 'very affectionate'. Similarly, to *dote* originally meant to be foolish<sup>2</sup>, now, in 'to *dote* upon a thing,' it means to show excessive liking for it. *Nice* (L *nescium*, ignorant), down to about A D 1580, also meant 'foolish', then it gained the sense of 'fastidious', and lastly that of 'delicious' or 'pleasing'. *Imaginative*, in Chaucer's time, meant 'suspicious', Bacon uses *busy* in the sense of 'restless,' a meaning still retained in 'busy-body'. *Hazard* and *jeopardy* (O F *jeu parti*, a divided game, in which the chances are even) were originally mere gaming terms. We find *shrewd* in Chaucer with the sense of wicked<sup>3</sup>, it now means sharp, clever. Words like *generous*, *gentle*, *ingenious* (all from root *gan*, to beget) originally implied only noble birth but now they imply nobleness of character. *Soldier*, literally 'one who receives *soulde* or pay' (Low L *solidus*, a piece of money), has gained a higher meaning than that of a mere mercenary. Party-names often belong to this class thus *Whig* and *Tory* were once terms of contempt, and *Radical* has almost lost its reproachful application. The term *Christian* was once a mere nickname, as also were *Quaker*, *Methodist*, and *Teetotaler*.

102 Table of elevated words —The following table comprises the principal words of this class

<sup>1</sup> Cf the verb *fondle*, to caress

<sup>2</sup> Cf *dotage*, *dotard*

<sup>3</sup> The word still retains this meaning in 'to do one a *shrewd* (i.e., bad) turn' *Shrew*, the noun, once meant a knave, male or female, it now means a scolding woman

WORD	EARLIER USE	ELEVATED USE
<i>Admire</i> <sup>1</sup>	to wonder at	to approve of
<i>Annoy</i>	to injure	to vex
<i>Arch</i>	cowardly, knavish	waggish
<i>Bia</i>	fine	courageous
<i>Companion</i>	fellow, rogue	comrade
<i>Considerate</i>	thoughtful	kind
<i>Coy</i>	disdainful	shy
<i>Dandle</i>	to cajole	to toss in the arms
<i>Delicate</i>	voluptuous	tender, refined
<i>Diffidence</i>	distrust, suspicion	self distrust, modesty
<i>Emulation</i>	envy	competition
<i>Effeminate</i>	effeminate	womanly
<i>Glorious</i>	boastful	famous
<i>Knight</i>	a youth, servant	a title of honour
<i>Lay</i>	plebeian	secular
<i>Liberal</i>	lavish	generous
<i>Loiter</i>	to prowl, be a tramp	to dally
<i>Luxury</i>	sensuality, lust	pleasurable indulgence
<i>Marshal</i>	a groom	a title of honour
<i>Mechanic</i>	a drudge, a low fellow	a workman
<i>Mountain dweller</i>	a freebooter	a mountain dweller
<i>Palliate</i>	to cloak (a fault)	to extenuate (a fault)
<i>Penury</i>	penuriousness	poverty
<i>Prestige</i>	imposture	credit, renown
<i>Politician</i> <sup>2</sup>	a trickster	a statesman
<i>Purchase</i>	seize	buy
<i>Religious</i>	monastic	pious
<i>Secure</i>	free from anxiety, easy	safe
<i>Sturdy</i>	reckless	resolute
<i>Unhappy</i>	wicked	miserable
<i>Versatile</i>	fickle	smart, ready
<i>Worship</i> <sup>3</sup>	to honour	to adore
<i>Wretched</i> <sup>4</sup>	wicked	miserable

## DISGUISED WORDS<sup>5</sup>

**103 Definition**—Disguised words are words whose origin and derivation have become obscured by reason of some irregularity or other peculiarity in the form in which they have reached us through successive generations of speakers

This obscurity or disguise has arisen from various causes, the principal of which are the four following —

**104 I Ignorant or popular corruptions**, resulting from false ideas about the derivation of the words or from a desire to

<sup>1</sup> The older meaning is retained in 'a note of admiration (!)'

<sup>2</sup> This word, in America, seems to be reverting to its earlier use

<sup>3</sup> *Worship*, *worshipful*, applied to mayors, &c., still mean 'honour', 'honourable.'

<sup>4</sup> *Wretch* may still mean a 'villain'

<sup>5</sup> For an explanatory list of Disguised Words, see Appendix C



make them *look* English. People transformed a word that they could not understand (often, for instance, a word of foreign origin) into something which, to them, gave some sort of sense or which at any rate had a more familiar sound.

Thus the garden vegetable *asparagus*, a word of Greek origin, was turned in popular speech into *sparrow grass*, the French expression *quelque chose* (something), meaning a trifle, a small delicacy, was anglicised into *lickshaws* and regarded as a plural form. Similarly *battlement* has, in its derivation, nothing to do with *battle*, but is a corruption of the old French word *bastiment*, a fortification, from the old French *bastir*, to build. The verb *embattle*, to furnish with battlements, is a similar malformation. Obsolete words or parts of words were specially liable to this corruption: thus *fairy* has no connection with *fair*, but should be spelt *faery*, from M. E. *facrie*, enchantment<sup>1</sup>, and to *blindfold* is a corruption of an older form *blindfelden*, to strike blind. In this latter instance we see that the corruption has caused a change in the meaning as well as in the form of the word, the same thing has happened with *parboil*, which properly means to boil *thoroughly* (L. *perbullire*), but now means to boil *in part*, from a notion that the word is made up of *part* and *boil*.

**105 II False analogy** or the confusion of one word with another. Thus an *l* has been inserted in *could* (M. E. *coude*) to make it like *should* and *would*, in which the *l* is part of the root. An *s* has been inserted in *island* (M. E. *iland*) to make it like *isle* (L. *insula*), and *rhyme* (M. E. *rime*) is so spelt from confusion with *rhythm* (Gk. *rhythmos*). *Colleague* ought to be written *collegue* (L. *collega*, one sent on a mission with another), but is spelt as if it meant 'one *leagued* with another'. *Afford*, *affright*, *accused* are so spelt from a supposed analogy with words that begin with *aff*, *acc*- in Latin, they should be spelt *asord*, *asright*, *acusud*. This confusion often gives rise to homonyms: thus, *feud* (M. E. *fede*), hatred, came to be so spelt through its being mistaken with *feud* (Low L. *feudum*), a fief, from which comes the adjective *feudal*. *Gauntlet*, in 'to run the gauntlet,' ought to be written *gantlope* or *gatlope* (i. e., 'a running down a lane') but became confused with *gauntlet*, a glove. *Whitsunday* was originally *White Sunday*, but *white* became confused with *wit*.

**106 III Contraction or curtailment**, arising from laziness or rapidity of pronunciation. Thus *barn* is a contracted form of O. E. *ber-en*, barley-house, *daisy* is M. E. *dayesye*, day's eye, and

<sup>1</sup> Hence *fau* is properly an abstract noun, the concrete noun being *fav*, an elf. Compare the use of *paynim* (= paganism) for *pagan*.

*proxy* is merely a vulgar contraction of *procuracy*. Similarly *palsy* is a shortened form of M E *palesy* (F *paralyse*, Gk. *paralysis*). *Alms* has been reduced from six syllables to one, thus *alms* = M E *almis* = O E *almassé* = Gk. *eleemosyné*. *Mole* (the animal) is merely a curtailed form of the older *mold-warp*, mould-thrower, just as *canter* is an abbreviation of *Canterbury* gallop, the easy pace at which pilgrims rode to Canterbury. Similarly *mob* is short for L *mobile vulgus*, the fickle multitude, *fac-simile* for L *factum simile*, a thing made in imitation of another. *Wig*, again, is a curtailed form of *perwig*, itself a disguised word<sup>1</sup>, as *van* is of *caravan*, *cab* of *cabriolet*, *bus* of *omnibus*, *plot* of *complot*, *fence* of *defence*, *story* of *history*, *spout* of *disput*, *spend* of *dispend*, *stress* of *distress*, *fray* of *affray*, *spite* of *despite*, *peal* of *appeal*.

107 IV The addition or the removal of a letter at the beginning or the end of words. Thus the letter *h* has dropt off before *able*, which should be written *hable* (L *habilis*, fit), *ai-bour* is probably a corruption of *harbour* (M E *heiberwe*, shelter, lodging), *it, ostler* (cf *host, hostel*), *ortolan*, the bird haunting gardens (L *hortus*), should be *lut, hostler, hortolan*. An *h* has been wrongly prefixed to *h-atachment* (= achievement, § 93), to *h-azaid* (Sp *azar*, a die), which has also *d* appended, to *h-ermit* (= eremite), and to *h-ostage* (L *obsident*).

The letter *d* has been added, for the sake of emphasis, to *hol-d* (of a ship), which should be *hole* (Du *ho'*), to *boun-d* (ready to go), *gizzai-d* (§ 55, Note 1), *hin-d*, (M E *hinc*, a servant, *App A*), *len-d*, *moul-d* (pattern), *ribban-d*,<sup>2</sup> *soun-d*, *stian-d* (of a rope), *expoun-d*, *compoun-d*.

The letter *t* has been appended, for the same reason, to *ancien-t*, *behes-t*, *biaggai-t* (§ 55, Note 1), *cormoran-t*, *carnea-t* (a pledge), *hois-t* (for *hoise*<sup>3</sup>), *maigen-t* (now *margin*), *pagean-t*, *parchmen-t*, *peasan-t*, *pheasan-t*, *raipai-t*, *tyran-t*. The letter *t* has dropt off from *scrip*, which should be *script* (L *scriptum*, a writing), *e* from *sham*, which is the same word as *shame*, and *s* from *paddle*, which should be *spaddle* (little spade, *App A*).

There is a curious group of words whose disguise has been caused by the coalescing of the article with its substantive in popular pronunciation, and then, when the two were written down and had to be separated, by the separation being made at the wrong place. Thus *adder* is O E *weddie*, and ought to be

<sup>1</sup> *Perwig* = *perwigge* = *perwicle* = *perule*

<sup>2</sup> Or, through confusion with *band*. *Pibbon* does not take the *d*

<sup>3</sup> Cf 'They hoised up the mainsail'—*E B*

spelt *nadder*, but 'a nadder' being pronounced 'anadder,' the *n* came to be regarded as belonging to the article, and the words were written down as 'an adder.' The same thing happened with *apron* (O F *naperon*, a napkin), with *auger* (M E *navegor*, nave-piercer), with *orange* (Pers *narany*), with *ouch* (M E *nouche*), and with *umpire* (M E *nompere*, i e, *non-pee*, odd man). Conversely, the *n* of the article has adhered to the substantive in *newt* (M E *crute*), in *nickname* (O E *eke-name*, an additional name), in *nugget* (= *nuggot* = *ningot* = *ingot*). Similarly *nonce*, in 'for *the nonce*' (O E for *then ones*) is the same word as *once*, and the phrase means 'for the occasion', as we still say 'for this *once*'.

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## CHAPTER III

## ACCIDENCE AND SYNTAX

108 **The Alphabet**—The English Alphabet consists of twenty-six<sup>1</sup> letters, which represent two great divisions of sounds —

(a) *Vowels*—These are *open* sounds, that is, in uttering them, the emitted breath is modified, but it is not interrupted by any of the organs of speech coming in contact with one another as *a*, *o* (pronounced *ah*, *oh*)

(b) *Consonants*—These are *closed* sounds, that is, in uttering them, the emitted breath is interrupted or stopped by the contact of the organs of speech as *k*, *m*, *f*, *r* (pronounced *kay*, *em*, *eff*, *ar*)

109 **Its imperfection**—The English alphabet is imperfect because it is—

(a) *Inconsistent*, since the same letters are used to represent different sounds thus, the letter *a* represents five simple vowel sounds, as in *fate*, *fall*, *far*, *fat*, *want*, and letters are often written but not pronounced, as in—*know*, *sign*, *talk*, *heart*, *lamb*, *through*, *psalm*

(b) *Redundant*, since the same sounds are represented by different letters or combinations of letters thus, the sound of *a* in *far* is the same as the sound of *e* in *clerk*, of *au* in *aunt*, and of *ea* in *heart*, and the sound of *g* in *gave* is the same as the sound of *gu* in *guile* and of *gh* in *ghost*

## ACCENT

110 **Definition**—**Accent** is the stress laid upon a syllable in pronouncing a word as *commendation*, *recommé*

It must not be confounded with **Emphasis**, which is the stress laid upon a word in pronouncing a sentence as—

I come to *bury* César, not to *praise* him —*Shaks*

<sup>1</sup> Of these, three letters, *c*, *q*, *x*, are superfluous since *c* can be represented by *i* or by *s*, *q* by *kw*, and *x* by *ks*

**111 Difference of Accent**—In many words, mostly of Latin origin, difference of accent makes up for the want of inflexional endings, and serves to distinguish—

(a) A Noun from a Verb, the noun being accented on the first syllable, and the verb on the second

NOU N	VERB	NOU N	VERB
ab'stract <sup>1</sup>	ab'stract	exile	exile
ac'cent	ac'cent	ex'port	ex'port
af'fix	af'fix	ex'tract	ex'tract
at'tribute	at'tribute	fer'ment	fer'ment
ar'gument	ar'gument	im'port	im'port
colle'gue	colle'gue	im'press	im'press
commune	commune	in'crease	in'crease
comment	comment	in'sult	in'sult
compound <sup>1</sup>	compress	per'fume	per'fume
compress	compound	per'mit	per'mit
con'cert	con'cert	per'vert	per'vert
con'duct	con'duct	pre'fix	pre'fix
con'fine	con'fine	pre'clude	pre'clude
con'flict	con'flict	pre'mise (s)	pre'mise (z)
con'serve	con'serve	pre'sage	pre'sage
con'sort	con'sort	pre'sent	pre'sent
con'test	con'test	pro'duce	pro'duce
con'tract	con'tract	pro'gress	pro'gress
con'trast	con'trast	pro'ject	pro'ject
con'verse	con'verse	pro'test	pro'test
con'vert	con'vert	re'b'l	re'lal
con'vict	con'vict	re'cord	re'cord
con'voy	con'voy	re'fuse (s)	re'fuse (z)
de'crease	de'crease	re'tail	re'tail
de'file	de'file	sub'ject	sub'ject
de'scant	de'scant	sur'vey	sur'vey
de'sert	de'sert <sup>2</sup>	tor'ment	tor'ment
de'tail	de'tail	trán'sfer	trán'sfer
di'gest	di'gest	trán'sport	trán'sport
dis'count	dis'count	undress	undress
éscort	éscort	up'set	up'set
es'say	es'say		

(b) An Adjective from a Verb, the adjective being accented on the first syllable, and the verb on the second<sup>3</sup>

ADJ	VERB	ADJ	VERB
ab'sent	ab'sent	fré'quent	fré'quent

(c) A Noun from an Adjective, the noun being accented on the first syllable, and the adjective on the second

<sup>1</sup> Also used as an adjective

<sup>2</sup> The noun *desert* (merit) is a different word see App. A

<sup>3</sup> But in *after rate*, the adjective is accented on the second syllable and the verb on the first

NOUN  
compact  
expert

ADJ  
compact  
expert

NOUN  
instinct  
précédent

ADJ  
instinct  
précédent

NOTE —Shakspeare and Milton have *converse*, *record*, *increase*, *instinct*, as nouns

**112 Accent unchanged** —The accent sometimes remains unchanged, as —

assay, consént, herald, respect (*nouns & verbs*)

concrete, patent (*adjectives & nouns*)

exact (*verb & adjective*)

contént<sup>1</sup> (*adjective, noun, & verb*)

**113 Accent and Meaning** —The accent sometimes marks a distinction of meaning, as —

to collect ( <i>a prayer</i> )	and	to collect
an object	„	to object
to conjure ( <i>to juggle</i> )	„	to conjure ( <i>to implore</i> )
incense	„	to incense ( <i>to enrage</i> )
August	„	august
a minute	„	minute
a supine	„	supine
an invalid	„	invalid
gallant ( <i>brave</i> )	„	gallánt ( <i>coquettish</i> )
premises ( <i>buildings, &amp;c</i> )	„	he premises

**114 Change of Accent** —The accent of words is liable to change, and we often find words used by older authors with a different accent from that which they now bear as, *gazette* (Pope and Johnson), *chastise*, *extirpate* (Shaks), *balcóny* (Cowper and Byron), *theatre* (Sylvester), *academy* (Cowley), *blasphémous* (Milton) The general tendency (especially in the case of Romance derivatives) is to throw back the accent to the earlier syllables, and we now say *latipate*, *bálcony*, *théatre*, *acádemy*, *blásphemous*

The following are instances of this tendency —

Adjútant (but *coadjútor*), anemone, aristocrát, armistice, character, compensáte,<sup>2</sup> confiscate, contráry, contumely,<sup>3</sup> coruscate, decorous<sup>4</sup> (but *decorum* and *decorous*), designate, désultory, enervate, équipage, executor, expurgate, faculty, illustrate, industry, infantile, interesting, inundate,<sup>5</sup> inventory, irritate,

<sup>1</sup> Content in the sing., with the sense of 'capacity' is pronounced *contént* as, the solid content of a cask

<sup>2</sup> Cf. 'Compensating his loss with added hours' — Cowper

<sup>3</sup> Cf. 'I cry him, gloomily, spurred by contumely' — Hood

<sup>4</sup> Cf. 'To feel or feign decorous woe' — Byron

<sup>5</sup> Cf. 'The calm and magical moonlight seemed to inundate her soul' — Longfellow

lethargy (but *lithargic*), monody, metamorphosis, notable, obdurate, odorous, orator, orchestra, pédantry (but *pedantic*), péremptory, révénué,<sup>1</sup> subaltern

**115 Retention of Accent**—In some words, however, the original accent is retained without being thrown back to the earlier syllables, as —

Abdomen, acumen, aroma, ascetic, athletic, fanatic, prolific, &c, bitumen, clandestine, complaisant,<sup>2</sup> connivance, debenture, decadence, deliver, demolish, deposit, détestable,<sup>3</sup> diapason, diploma, elongate, environ, illicit incarnate, incisive, insipid, interpret, interstice, intestate, intestine, intrépide nonjuror, optative, precedence, remonstrate (but *démonstrate*), reprisal saliva (but *salivate*), stalactite, tribunal

NOTE —We say *adhère, adherent, docile, indocile, dully, unduly, human, inhuman, invade, invader, mature, immature, noble, ignoble, perish, perished, spirit, inspirit, &c* —but *famous, infamous, finite, infinite, plous, impious, potent, impotent, protest* (verb), *protestant, photograph, photography, subside, subsidence*

## NOUNS

**116 Definition**—A Noun (*L. nomen, name*) is a word used as the *name* of anything as, 'The *man* beat the *dog*'

### FIVE CLASSES OF NOUNS

**117 (1) Common, general, class nouns** as, *city, river, star, king*

**118 (2) Material nouns** as, *iron, marble, water, rice*

When a material is divided into distinct kinds or parts (§ 220), it can take the article and the plural number,<sup>4</sup> as —

There are many *rices* (i.e., kinds of rice) in India This is a good *rice*

The bamboo is a *grass* (i.e., a variety of grass)

Do not throw *stones* (i.e., pieces of stone)

**119 (3) Collective nouns** as, *nation, herd, multitude, fleet*  
Thus a *fleet* denotes a collection of ships, and *fleets* denotes several collections of ships

Collective nouns take a plural verb when the writer has in view the units that make up the whole they take a singular verb when the writer calls attention to the collection as a whole, as —

The *army* was ordered to advance to the attack

When day broke, the *enemy* were seen fleeing in all directions

<sup>1</sup> Cf.

<sup>2</sup> Nor, when you

Buy any such articles cheat the *révénué* — *Barham*

<sup>3</sup> Cf. 'Scarcely to wit I ever *complaisant* enough' — *Pope*

<sup>4</sup> Cf. 'That *détestable* sight him much amazed' — *Spenser*

The plural may also be used in poetry as, 'Where are the last year's *snows*?' — *Ballad*

The *meeting* is unanimous on this question

The lowing *herd* wind slowly o'er the lea — Gray

NOTE — Care should be taken not to mix the two constructions, as in 'The Committee *is* of opinion that *their* decision is not required on this point'

**120** (4) **Abstract nouns** as, *roundness, bravery* An abstract noun (L *abstractus*, drawn off) expresses not a thing itself, as *a star, a horse*, but a thought or notion about the thing drawn off or *abstracted* from it, as *brightness* (of a star), *swiftness* (of a horse) The thing itself, as distinguished from the notion about it, is called a *Concrete noun* (L *concretus*, grown together, solid)

An abstract noun may express—

- (a) a quality *honesty, convenience*
- (b) a state *death, sleep*
- (c) a feeling or an action *pleasure, walking*
- (d) a process of thought *logic, astronomy*

Abstract nouns (as such) cannot take the article or the plural number we cannot say 'a goodness,' 'strengths' When abstract nouns are found with the article or in the plural, they signify not the general abstract notion, but particular concrete instances of the notion (§ 220), as —

This is a *carelessness* that I should not have expected—*i e*, a piece of carelessness

What a *pity*!—*i e*, What a pitiful circumstance!

We ought to speak *the truth*—*i e*, the thing that is true

This book is full of *impertinences*—*i e*, instances of impertinence

NOTE — Abstract nouns are sometimes used to express a concrete object, as *nobility* for the whole body of persons of noble birth, *youth* for the whole class of young people, *priesthood* for priests generally We may even use the abstract term to express the individual, as *youth* for young man, *witness* for one who witnesses, *character* for person possessing character, *vision* for thing seen, *painting* for picture (p 62, foot note) as—'To return to one's first *love*' (*i e*, one's first loved object), 'A statue as large as *life*' (*i e*, as large as the living object which it represents)

**121** (5) **Proper nouns** as, *Ram, Ganges, London* The word 'proper' here means 'own' hence, a *proper* name is a person's or a thing's own name

Proper names, when they apply to several persons or things, admit of the plural, as the eight *Henries*,<sup>1</sup> the *Joneses*,<sup>2</sup> the *Dutts*, the two *Bostons* (towns in England and America)

<sup>1</sup> Not—the *Henry's*

<sup>2</sup> Not—the *Jones s*, or the *Jones'*



a descriptive sense, to denote character to itself, it may take and the plural number, as —

*at foot of his age*

*as strong as Hercules*

— *a few men like Palmerston*, or

*a picture painted by Turner*, ' *a*  
*d so on*

R

d into three classes, according  
(as *king, bull*), things of the  
of neither sex (as *tree, house*)  
are called *genders* (L. *genere*,  
the *Gender*, the *Feminine*  
' , neither of two) *Gender*

Some names of animals and  
*sheep, pig, swine, foal, deer,*  
*an, hawk, dove, &c*, *parent,*  
*a friend, &c* Such nouns  
*idei* Some masculine nouns  
ouns (as *duck, goose, bee*) are

no corresponding masculine as,  
*amazon, blonde, bimette, coquette, dowager, flirt, jilt, prude, shrew, siren,*  
*termagant, virago* The term 'male flirt' is sometimes used *Lover*, in the  
sense of wooer, is now only masculine, except in the plural, when it may  
include both sexes, as in ' *a pair of lovers* '

**124 Gender of Inanimate Objects** — Things without life  
are often, especially in poetry, personified, and so have sex attri-  
buted to them, as—

*The day in his hotness,*

*The night in her silence* — *M Arnold*

**1** *Masculines* are — The Sun, Summer, Autumn, Winter, Time, Death,  
the Grave, Thunder, rivers, winds, mountains, the ocean, violent passions  
(Love, Fear, Anger, Despair, &c), violent actions (Murder, War, &c)

**2** *Feminines* are — The Moon, Spring, the Earth, the Soul, the Church,  
*a ship*,<sup>1</sup> *a balloon*, *a cannon*,<sup>1</sup> *countries*,<sup>2</sup> *cities*, the Arts and Sciences,  
Nature, Liberty, Victory, Religion, &c, the gentler feelings (Charity, Hope,  
Mercy, Pity, Peace, &c)

<sup>1</sup> Cf the expressions ' *a sister ship* ' ' *a sister gun* '

<sup>2</sup> Note that we say ' *father-land* ' but ' *mother country* ' and ' *mother tongue* '

## THREE MODES OF DENOTING GENDER

## 125 First Mode

Different words are used —

MASC	FEM	MASC	FEM.
Boar	sow	Nephew	niece
Buck	doe	Ram or wether	ewe
Bullock or steer	heifer	Sir or sire	madam
Colt	filly <sup>1</sup>	Sire	dam <sup>2</sup>
Drake <sup>3</sup>	duck	Sloven	slut
Drone	bee	Stag	hind
Gander	goose <sup>4</sup>	Wizard <sup>5</sup>	witch
Hart	roe <sup>6</sup>		

## 126 Second Mode

A difference of termination is used —

(a) The Romanic suffix *-ess* is added to the masculine as, *count, cointess, giant, giantess*

(b) Where pronunciation allows, the vowel of the masculine endings *-or* and *-er* is dropt before *-ess* as *actor, actress, hunter, huntress*

(c) The masculine endings *-or* and *-er* are dropt altogether before *-ess* as *governor, governess, sorcerer, sorceress*

127. Exceptions — The following are exceptional formations —

MASC	FEM	MASC	FEM
Author	authoress	Abbot	abbess <sup>7</sup>
Major	majoress	Ind	lass <sup>8</sup>
Prior	prioress	Duke	duchess <sup>9</sup>
Tutor	tutress	Master	mistress <sup>10</sup>
Negro	negress	Mr	Mrs
Volary	volatress	Marquis	marchioness

128 Other Feminine Suffixes — Foreign feminine suffixes are *-ia*, as *testator, testatrix, -ire, -ina*, as *hero, heroine, -czar, czarina, -a*, as *sultan, sultana*. *Beau* has fem *bell*, *monseigneur* has fem *madame* and *mademoiselle*.

<sup>1</sup> *Filly* is really dim. of *foal*, formed by suffix *-y* (§ 57), with vowel change

<sup>2</sup> See App. C

<sup>3</sup> *Goose* is O. L. *gōs* for *gans* so that both *goose* and *gander* have the same root *ghan* or *gā*, to gam

<sup>4</sup> *Poe* is also used for roe-buck a species of deer

<sup>5</sup> *Sire*—*dam* are only used of animals

<sup>6</sup> See § 5

<sup>7</sup> *Governor* means a ruler in general, *governess* in modern English means an instructress

<sup>8</sup> *Abbess* is a contracted form of *abbatissa* = *abbatess*

<sup>9</sup> *Lass* is short for *laddess*

<sup>10</sup> *Duchess* follows the French form *duchesse*

<sup>11</sup> *Mistress* is a modified form of O. L. *maistress*, fem. of M. L. *maister*

**Vixen** (fem of *fox*) is the only word that preserves the O E feminine suffix *-en*. The O E form, with regular vowel change, is *fyxen*, M E *fixen*. The word is now generally used in the sense of an ill-tempered woman. Sportsmen employ the terms *dog-fox*, *bitch-fox*.

**Spinster** (originally fem of *spinner*) is the only word with the O E feminine suffix *-ster*. *Song-str-ess*, *seam-str-ess* are really double feminines.

**Widower** is a masculine formed from the feminine *widow*.

### 129 Third Mode

Masculine or feminine nouns or pronouns are prefixed or affixed to nouns of common gender —

MASC.	FEM	MASC	FEM
Man servant	maid servant	Boar-pig	sow pig
Servant-man	servant maid	Buck rabbit	doe rabbit
Beggar man	beggar woman	Bull calf	cow calf
Washer-man	washer woman	He goat	she goat
Cock-sparrow	hen sparrow	He devil	she devil
Pea cock	pea hen		

NOTE — Sometimes only one form occurs, as the feminine form *ewe* <sup>✓</sup> *lamb*, and the masculine form *roe*  *buck*.

Sometimes proper names are used, as masc *billy goat*, fem *nanny goat*, masc *tom cat*, fem *tib cat*, masc, *jack ass*, fem *jenny* or *jenny ass*. We have also the masc *jack snipe*, and the fem *jenny wren* <sup>1</sup>.

### NUMBER

**130 Definition** — **Number** denotes quantity. The Singular Number indicates that we are speaking of *one* thing, the Plural Number indicates that we are speaking of *more than one* thing. This difference is generally denoted by a change in the form of the word as sing *ship*, plur *ships*.

**131 Modes of forming the Plural** — The Plural is formed in four ways —

(1) The syllable *-es*, shortened to *-s* whenever pronunciation allows, is added to the singular as, *box*, *boxes*, *horse*, *horses*, *book*, *books*, *lady*, *ladies*, *valley*, *valleys*, *soliloquy*, *soliloquies*, *alkali*, *alkalies*.

(2) The syllable *-en* is added to the singular as, *ox*, *oxen*, *cow*, *kine*, *brother*, *brethren*, *child*, *children*.

<sup>1</sup> *Tom tit* and *jack daw* are names of species of birds. *Tom boy* is a rude girl, *tom-fool* is a great fool.

NOTE.—*Kine, children, brethren* are double plurals, formed by adding *en* to the O E plural forms *cy* (Scotch *lye*), *cildru* (later *childr*), *brothru* (later *brethre*)

(3) The vowel-sound is changed as *foot, feet, tooth, teeth, mouse, mice, goose, geese, man, men*

(4) The singular is left unchanged as, *deer, sheep, swine, grouse, salmon, cod, trout*

### 132 Plural of Words in '-o'.

(1) Earlier-introduced and more common words ending in *-o* form their plural by adding *-es* as, *buffaloes, calicoes* (and *calicos*), *cargoes, dominoes, echoes, flamingoes, heroes, innuendoes, magnificoes, manifestoes, mosquitoes* (and *mosquitos*), *mottoes, mulattoes* (and *mulattos*), *negroes, noes, potatoes, tomatoes, tornadoes, volcanoes*

(2) Later-introduced and rarer words ending in *-o* add *-s* as *bravos, cantos, casinos, centos, duodecimos, embryos, folios, grottos, halos, juntos, mangos* (and *mangoes*), *medicos, mementos, octavos, porticos* (and *porticoes*), *pianos, previosos, quartos, rondos, solos, sopranos, stiletos, tiroes, violincellos, virtuosos* (and *virtuosi*)

(3) Words ending in *-io* and *-oo* add *-s* as, *folios, intaglios, nuncios, oratorios, portfolios, scraglios, tios, bamboos, cuckoos, Hindoos*

133 Plural of words in '-f'—Teutonic words ending in *-f*, *-fi* form their plural by changing *f* to *v* except when *oo, f, r,* or *u* precede the final *f* as, *leaf, leaves, thief, thieves, loaf, loaves, shelf, shelves, wolf, wolves, calf, calves, wife, wives, knife, knives*. But *roof, roofs, cliff, cliffs, dwarf, dwarfs, muff, muffs*. Exceptions are—*icef, icefs, fife, fifes, strife, strifes*

Romance words retain the *f* unchanged as, *brief, briefs, chuf, chiefs, grief, griefs*

NOTE.—Tennyson has *hooves* for *hoofs*, and *scarves*, *scarves*, for *wharfs, scarfs*, are also found

134 Foreign Plurals—A few foreign words still retain the plural form of the languages from which they were taken, as—

*Latin*—erratum, errata, radius, radii, genus, genera, minutia, minutiae, series, series

*Greek*—crisis, crises, basis, bases; axis, axes, phenomenon, phenomena

<sup>1</sup> *Childer* still occurs in provincial English. *Breeches* is another double plural, *breech* or *breech* being plural of *brook* or *broc*, as *feet* is of *foot*

ir (and *E* Mr), messieurs .  
es

tante, dilettanti, virtuoso vir-  
seraphin), cherub, cherubim

to reject these foreign plurals  
ually naturalised Hence we  
*nulas, similes, stratum, trium-*  
rather than the Latin plurals  
*ia, strata, triumph, and the*  
*smata*

*rhinoceros* is often incorrectly given  
*rhinoceroses*, it is better to write  
, *litterati, prolegomena* are used only

*anspices, chops* (the jaws), *bill-*  
*s, measles, mews* (stables), *news,*  
, &c), *shambles, small-pox,*  
rals, but have now no singular  
*s, gallows, smallpox* are now

*a means* to an end

*ox* is contagious

quent use in such sentences as 'We  
on to a singular subject, so that we  
*ends* = on friendly terms Cf the  
gained the advantage over me

*ms, riches, eaves, hickshaws* are  
as plurals as, 'Riches are

substantive *richesse*, with plural  
*E enese*, with plural *eneases*.

106

ue singular and is treated as  
Both *folk* and *folks* occur as  
(of men) is a singular, and

**137 The plural of other Parts of Speech** used as nouns generally follows the ordinary rules as, '*ayes* and *noes*,' '*pros* and *cons*,' '*ifs* and *buts*' But words ending in *-y* do not change the *y* into *ie* as, '*the apparentlys* and *perhapses* and *probablys*' Letters of the alphabet generally form their plural by *-s*, as, *ss*, *ps*, &c we also find *esses*, *zed*s for the plural of *s* and *z*. Tennyson writes *oes* and *aes* for the plural of the letters *o* and *a*.

**138 Plural with Numerals**—In nouns expressing a quantity or number, the sign of the plural is often, in ordinary phraseology, dispensed with, specially when they are preceded by a numeral as, '*five pound*,' '*two dozen*,' '*a fleet of ten sail*,' '*two brace* of birds,' '*four pair* of shoes,' '*forty head* of cattle,' '*five joke* of oxen,' '*thirty fathom* deep,' '*I weigh nine stone*,' '*four score* years,' '*1,000 stand* of arms'

NOTE—Compare '*thirty cannon*,' '*a twelve month*,' '*a fortnight*,' also, '*a three-foot rule*,' '*an eight day clock*,' '*a six penny book*,' '*a three year-old*' (of an animal), '*a three man beetle*' (*Shals*) See also § 78, Note

**139 Plural of Compounds**—The plural of compound nouns is generally formed by adding *s* to the significant part of the compound rather than to the descriptive part as—*sons-in-law*, *commanders-in-chief*, *maids-of-honour*, *maid-servants*, *man-stealers*, *lieutenant-governors*, *states-general*, *courts-martial* We say also—*master bakers*, *brother squires*, *the three doctor Faustuses*, *the Miss Browns* we have also the more formal expression, *the Misses Brown* *Men-servants*, *women-servants*,<sup>1</sup> are exceptions

Compounds in which the parts are closely united together (§ 82, 2, 3), take *s* at the end instead of after the significant part as,—*handfuls*, *castaways*, *drawbacks*, *spendthrifts*, *passers-by* Some compounds in which the junction is less complete often follow this rule—as—*poet-laureates*, *sign-manuals*, *surgeon-majors*, *major-generals*, *governor-generals*, *price-currents* *Knights-templars*, *lords-lieutenants*, *lords-justices* follow the French idiom, both parts taking the plural.

#### 140 Plurals and Singular Meanings

(1) Some nouns have two forms of the plural with separate meanings

SING	PLUR
Beef	{ <i>beefs</i> ( <i>kinds of beef</i> ) { <i>beeves</i> ( <i>oxen</i> )
Brother	{ <i>brothers</i> ( <i>by blood</i> ) { <i>brethren</i> ( <i>of a community</i> )

<sup>1</sup> But *man servants*, *woman servants* are also found

SING	PLUR.
Cloth	{ cloths ( <i>kinds of cloth</i> ) { clothes ( <i>garments</i> )
Die	{ dies ( <i>stamps for coining</i> ) { dice ( <i>for gaming</i> )
Fish	{ fish ( <i>collective</i> ) { fishes ( <i>regarded separately</i> )
Genius	{ geniuses ( <i>men of talents</i> ) { geni ( <i>spirits</i> )
Index	{ indexes ( <i>to a book</i> ) { indices ( <i>signs in algebra</i> )
Pea <sup>1</sup>	{ pers ( <i>the seed</i> ) { perse ( <i>the species</i> )
Penny	{ pennies ( <i>separate coins</i> ) { pence ( <i>a collective sum</i> )
Shot	{ shot ( <i>balls</i> ) { shots ( <i>discharges</i> )
Staff	{ staves ( <i>valling sticls, and in music</i> ) { staffs ( <i>in a military sense</i> )

(2) Some nouns have *two* meanings in the singular, and only *c* in the plural

SING	PLUR
Horse, 1 <i>animal</i> , 2 <i>cavalry</i>	horses, <i>animals</i>
Foot, 1 <i>part of body</i> , 2 <i>infantry</i>	feet, <i>parts of body</i>
Practice, 1 <i>habit</i> , 2 <i>exercise of a profession</i>	practices, <i>habits</i>
People, 1 <i>nation</i> , 2 <i>persons</i>	peoples, <i>nations</i>
Abuse, 1 <i>wrong use</i> , 2 <i>reproach</i>	abuses, <i>wrong uses</i>
Powder, 1 <i>mixture</i> , 2 <i>for guns</i>	powders, <i>mixtures</i>
Light, 1 <i>of a lamp</i> , 2 <i>a lamp</i>	lights, <i>lamps</i>
Wood, 1 <i>material</i> , 2 <i>forest</i>	woods, <i>forests</i>

NOTE —The noun *compass* has *two* meanings in the singular, and a *third* the plural, singular, 1 *circuit*, 2 *mariner's compass*, plural, *instrument measuring*

(3) Some nouns have *two* meanings in the plural, and *one* in the singular

SING	PLUR
Effect, <i>result</i>	effects, 1 <i>results</i> , 2 <i>property</i>
Pain, <i>suffering</i>	pains, 1 <i>sufferings</i> , 2 <i>trouble</i>
Custom, <i>habit</i>	customs, 1 <i>habits</i> , 2 <i>revenue duties</i>
Number, <i>quantity</i>	numbers, 1 <i>quantities</i> , 2 <i>verses</i>
Part, <i>division</i>	parts, 1 <i>divisions</i> , 2 <i>abilities</i>
Quarter, <i>fourth part</i>	quarters, 1 <i>fourth parts</i> , 2 <i>lodgings</i>
Manner, <i>method</i>	manners, 1 <i>methods</i> , 2 <i>behaviour</i>
Premise, <i>proposition</i>	premises, 1 <i>propositions</i> , 2 <i>buildings</i>
Spectacle, <i>sight</i>	spectacles, 1 <i>sights</i> , 2 <i>eye-glasses</i>

<sup>1</sup> M F sing *pece* plur *pesen* or *peses* *Pece* or *pease* was mistaken for a plural and the singular *pea* formed from it, and then the plural *peas* was made from *pea* Similar instances are *cherry*, formed from a supposed plural *cheris*, and *sherry* from *shetris* *Cluck* is an abbreviation of *chicken*, dim of *cock*

NOTE —The noun *letter* has *two* meanings in the singular and *three* in the plural. Singular, 1 *of alphabet*, 2 *epistle*, plural, 1 *of alphabet*, 2 *epistles*, 3 *literature*. *Ground* means in the singular, 1 *earth*, 2 *reason*, in the plural, 1 *garden*, 2 *reasons*, 3 *degrees*. Cf *stocks*, *respects*, *draughts*, *lists*, *shrouds*.

(4) Some nouns have a *general* meaning in the singular, and a *special* meaning in the plural

SING	PLUR
Iron, <i>the metal</i>	irons, <i>fire irons, fitters, smoothing-irons</i>
Advice, <i>counsel</i>	advices, <i>information</i>
• Salt, <i>seasoning substance</i>	salts, <i>smelling salts, &amp;c</i>
Content, <i>capacity</i>	• contents, <i>of a book, &amp;c</i>
• Domino, <i>a cloak used as a disguise</i>	dominoes, <i>the game</i>
Good, <i>opposed to evil</i>	goods, <i>property</i>
Vesper, <i>evening</i>	• evenings, <i>evening service</i>
Minute, <i>of time</i>	• minutes, <i>of a meeting</i>
Colour, <i>hue</i>	• colours, <i>of a regiment</i>
Force, <i>strength</i>	forces, <i>army</i>
• Water, <i>liquid</i>	waters, <i>springs</i>
Sand, <i>material</i>	sands, <i>sea shore</i>
Return, <i>coming back</i>	returns, <i>income</i>
Vapour, <i>steam</i>	• vapours, <i>ill humour</i>

NOTE —*Hangings* means things hung, curtains, *leavings*, things left, *sweepings*, things swept, so also, *takings*, *belongings*, *savings*, *winnings*

### CASE

141 *Definition* —Case is the change of form which a noun (or pronoun) undergoes in order to show its relation to other words in a sentence. This change of form is indicated by inflexions called *case-endings*. In modern English we have only one case-ending of substantives, *viz.*, the *Possessive*. The other so-called cases are not indicated by inflexion but by grammatical relation. Thus—

(1) ‘*Ram* runs’ Here *Ram* is the *subject* of the verb ‘runs,’ and is said to be in the *Subjective* (or *Nominative*) case

(2) ‘I struck *Ram*’ Here *Ram* is the *object* of the verb ‘struck,’ and is said to be in the *Objective* case

(3) ‘I gave *Ram* a book’ Here *Ram* is the *indirect object* of the verb ‘gave,’ and is said to be in the *Indirect Objective* case<sup>1</sup>

(4) ‘*Ram*’s book’ Here the form of the word *Ram*’s shows that *Ram* is the *possessor* of the book, and *Ram*’s is said to be in the *Possessive* case

(5) ‘Come here, *Ram*’ Here *Ram* is called or addressed, and the word *Ram* is said to be in the *Vocative* (*i.e.*, calling) case

<sup>1</sup> Sometimes called the *Dative* case



the possessive is antecedent to a relative sentence, the form 'is now always employed, in order to bring the antecedent and the relative close together, and so prevent ambiguity. Thus do not say 'the *man's* hat that was drowned', but, 'the hat *of* *the man* that was drowned' (1)

Hard unkindness' altered eye — Gray

The innocent blood,

Shed for her fair *face*' sake <sup>3</sup>—*Swinburne*

As thick as Ajax' seven fold shield — *Butler*

Worth a *Jewess'* eye — *Shaks*

' it in ordinary writings should be retained as, 'His *Holiness's* *Pepys's* Diary,' 'Davis's Strait,' 'Letts's Calendars,' 'Epps's *Ma,*' 'Fortunatus's cap,' 'Columbus's discovery,' 'Euripides's *as,*' 'Chambers's Miscellany,' 'St James's Square' The *s* is retained in the writings of the majority of standard authors Johnson, Addison, Fielding, Hazlitt, Coleridge, Lamb, Scott, Buncey, Macaulay, Dickens, Thackeray, Tennyson

4 **Possessive of Proper Nouns** —The following table is  
to explain a subject which is often confused —

	SING		PLUR
<i>Nom</i>	James	<i>Nom</i>	Jameses
<i>Poss</i>	James's	<i>Poss</i>	Jameses'

**5 Possessive of Compounds**—In compounds, or when a noun is followed by a descriptive phrase, or in complex names, the

The apostrophe is often used to mark the omission of a letter or letters through rapidity of motion or for the sake of shortness, as *o' for of*, *tho' for though*, *don't for do not*, *I've for I have*, *shan't for shall not*, *couldn't for could not*, *I'll for I will*, *I'm for I am*, *I've for I have*, *he'd for he had*, *he'd for he would*, *we're for we are*, *'till for it is*, *let's for let us*, *go'st for goest* (but *canst* does *must* without any apostrophe), *d' for loved*, *fall'n for fallen*. In poetic abbreviations, see § 507 (d) (e) (f). That the article be only to the possessive, *the boy's book = a (the) book of the boy*, *on has for intermission and* without the apostrophe, and similarly we sometimes find *'science sal'e* by the *river side*. This omission when sibilants come together, is common in colloquial English.

's is affixed to the last word as, 'the *hen-at-law's* will,' 'the *Queen of England's* reign,' 'Smith *the baker's* son,' 'Messrs *Thacker, Spink and Co's* shop,' 'Julius *Cæsar's* death,' 'Ram Gopal Singh's book.' For the sake of brevity, the same rule is followed even when one thing is possessed by several persons as 'John, William, and Mary's uncle.'

**146 The Possessive inflexion is limited chiefly to persons animals, and personified things.** We may say 'the *king's* crown,' 'the *lion's* mane,' 'the *mountain's* brow,' 'the *sun's* rays,' but not 'the *house's* roof,' 'the *cerandah's* punkah.'

There are, however, a few phrases, mostly denoting measurement of time or space, in which the inflexion is used as, 'a *minute's* interval,' 'a *day's* leave,' 'a *month's* holiday,' 'a few *hours'* intercourse,' 'a *year's* time,' 'the *thirty years'* war,' 'the *Three Days'* Revolution,' 'a *nine days'* wonder,' 'three *days'* grace,' 'at six *months'* sight,' 'a *hand's* breadth,' 'a *boat's* length,' 'a *stone's* throw,' 'twenty *pounds'* weight,' 'the *water's* edge,' 'Land's end,' 'to one's *heart's* content,' 'one's *money's* worth,' 'out of *harm's* way,' 'at one's *tail's* end.'

**147 'The prince his house'**—It was thoroughly believed from Ben Jonson's to Addison's time that 's was a contraction of *his*, hence such expressions as 'the *prince his* house, for 'the *prince's* house,' Jesus *Christ his* sale,' for 'Jesus *Christ's* sale.' The fact that 's is appended alike to *prince* the nouns and to *princ*als at once explodes this theory, the *woman's* cries' cannot be a contraction for 'the *woman's* cries,' *reject* *ly, l*

**113 Adjectival Possessive**—Sometimes the possessive case is used in a descriptive sense, with an adjectival force as, 'I'll knock your *mother's* pate' (*Scals*)=I'll knock your pate which is the pate of a *mother*, i.e., your *mother's* pate. Spenser has 'her *angel's* face,' for her *angel* (or angelic) face. So, 'Pity and *woman's*' (=womanly) compassion' (*Idyll*), 'the *mother's*' (=motherly) nature of Althea' (*Idyll*).

**149 'A book of mine,' 'a picture of Landseer's'**—The origin of such expressions as these is doubtful. It is perhaps best to regard them as equivalent to 'a book of my books,' 'a picture of Landseer's pictures.' 'Ram's pony' implies one pony—a pony of Ram's' implies that there are more ponies than one. So we can say 'your father,' but not 'a father of yours.' It is true that we find phrases like 'that tempestuous life of Swift's,' 'that ugly face of his' (always, however, with a preceding demonstrative), where there can be only one life or face, so that *Swift's* and *his* cannot be elliptical expressions for *Swift's lives* and *his faces*. But these exceptional cases are only instances of false analogy, in making common use of the convenient expressions of *these* *unlike* that one out of several objects *different*.

mine'<sup>1</sup> people lost sight of the elliptical, and so made the usage ours,' where there can be only if mine,' when there were several, 'a garden of *my own*' possessive form almost implies that

is to draw a convenient distinction 'queen' means *a representation of* n's' means *a portrait belonging*ews of Ram' means *this news* Ram's' means *this news that Ram*

sage have been giver, viz —

nphatic combinations of the two pos-  
und *Ram's*

ire to avoid the harshness of sound  
to avoid the ambiguity of 'this news

is of general application, so that 'a  
*operty*'

ie city *of* Bombay,' so that 'a book *of*

## ' CASES

A Noun and a Participle in agree-  
clause grammatically *independ-*  
as, 'The Gauls *having departed*,  
such a clause is called an *abso-*  
ie, and the noun is said to be in  
ish the Dative was the Abso-

*ping* — Wyclif's Bible

native began to take its place,

id or err (*z c miss*)

—Milton

ure she reserved,

g) *sole auditress* —Ib

I lay

ny comrade's side,

—Wordsworth

---

on,' 'which *my* covenant they brake'

NOTE — (a) The participle *being* is sometimes omitted, as in two instances quoted above, so also in “*Joy (being) absent, grief is present for that time*” (*Shaks*) — “*Her young ones (being) in the nest, the wren will fight against the owl*” (*Shaks*), see § 153, Note. (b) Milton sometimes employs an oblique case in this construction, not on grounds of O. E. usage, but simply in imitation of the Latin idiom, which also employs an oblique case, as, *me oppresso, us oppresso, him destroyed*.

✓ 151 The Complex Subject — An infinitive or gerundive phrase, or a substantive clause sometimes forms the complex subject<sup>2</sup> of a sentence, as —

Better *go along with me*. (*i.e.*, to go along with me is better)

*How to do it* is the question

*That he said so* is certain

✓ 152 The Complex Object — A substantive phrase, consisting of a noun, a pronoun, or a conjunctive adverb, followed by an infinitive and participle or an adjective, sometimes forms the complex object of —

(a) A Verb —

I saw *him fall* (*i.e.*, I saw him fall, or I saw his fall)

He knew *the man to be innocent*

I saw *the lady to sing*

I found *him trustworthy*

I know not *what to do or where to go*

(b) A preposition —

The child died *at three years old* (§ 151)

The wind sits fair for *us to go to Ireland*

On *the case being deferred*, the judge left the court

In consequence of *this proposal having been made*, he left the room

He went away *without any decision having been arrived at*

NOTE — This construction after a preposition should be avoided in the case of the Present Participles, see § 253. The construction with the Verbal Noun qualified by a possessive may sometimes be retained even with the Past Participle, as, “He insisted on *the boy's being punished*.”

153 The Adverbial Objective — A noun in the objective case is used adverbially, in modern English, to denote —

(a) Extent and direction in Space —

He lives a long *way*, from Calcutta. Go the nearest *way*

They met half *way*. A short *distance* from us we saw a tree

My house is a *mile* distant from the town

<sup>1</sup> That is, a case other than the Nominative

<sup>2</sup> This complex subject is often anticipated by Introductory *it*, see § 118 (a)

e —

here ten *years*

o morrow

very *summer*three *days* ago <sup>1</sup>*week* (interval of time)*'o day* (point of time)I have told you *times* without*was* 1 poundorthy a better *fate*“ To reign is worth *ambition*ed ten *rupees*1 *trifle* better to day

ler than I am

1 *strong*were sitting *side* by side✓ Let us walk *arm* in arm I met him *face* to face Walk *step* by stepHe approached me *sword* in hand We must ride *post* haste

NOTE —Expressions like *sword in hand* are by some regarded as instances of the absolute case with the participle omitted thus *sword in hand* = *sword being in hand*, see § 150, Note (a) But, in O E, *face to face* was of *face to face*, and *step by step* was *by step by step* (§ 401 (4), Note)

154 ‘At three years old’—We can say

(1) The child died when he was *three years old*(2) The child died *at three years of age*(1) I live *a mile distant* from the town(2) I live *at a mile's distance* from the town

Owing to a confusion of these two constructions, we get

(3) The child died *at three years old*(3) I live *at a mile distant* from the town

## ADJECTIVES

155 *Definition* — An Adjective is a word that is used with a Noun to describe or to limit its meaning as, 'the *bright* sun,' 'the *tall* man'

156 *Adjective for Abstract Noun* — An Adjective is sometimes poetically used for an Abstract Noun, as *great* for *greatness*, *bright* for *brightness*, &c —

*Great* or *bright* infers not excellence — *Milton*

Happily to steer

From *grave* to *gay*, from *lively* to *severe* — *Pope*

157 *Adjective for Adverb* — An Adjective is sometimes used, especially in poetry, instead of an Adverb, as *deft* for *deftly*, *slow* for *slowly*, *winning* for *winningly* —

Trip it *deft* and merrily — *Scott*

But Sir Richard bore in hand all his sick men from the land  
Very carefully and *slow* — *Tennyson*

Less *winning* soft, less amiably mild — *Milton*

158 *Adverb of same form as Adjective* — There are a few common phrases in which the Adverb has the same form as the corresponding Adjective as, 'to work *hard* (not *hardly*)', 'to stick *fast*', 'to drink *deep*', 'to speak *loud*', 'to talk *low*', 'to talk *big*', 'to play *fair*', 'to write *close*', 'to aim *high*', 'to wait *long*', 'to see *double*', 'to look one *straight* (or *full*) in the face', '*pretty* good,' '*right* reverend,' '*wide* open,' '*wide* awake,' 'far & *wide*,' '*sound* asleep,' '*fast* asleep,' '*sore* afraid,' '*passing* strange,' '*full* oft' The origin of this usage is that the old English adverbial suffix was *-e*, as *bright* (adj), *brighte* (adv), and that in time the *-e* was dropt, but the adverbial use was kept<sup>1</sup>

159 *Comparison of Adjectives* — There are three Degrees of Comparison the Positive, *high*, the Comparative, *higher*, the Superlative, *high-est* When an Adjective has more than two syllables, the comparison is usually expressed by *more* and *most*, as *eloquent*, *more eloquent*, *most eloquent*

160 '*Foremost*,' &c — In Old English, there were two Superlative suffixes (1) *-est* (2) *-ma* *Foremost* (for O E *for m est*) is thus a double superlative compounded with both suffixes, so that the suffix *most* is not the word *most* in such words as *hind most*, *in most*, *out most*, *ut-most*, *up most*,

<sup>1</sup> This may also have been the origin in the first instance, of the poetical use in § 157

<sup>2</sup> Seen in O E *for-ma* (first) the superlative of *fore* Cf L *prī mu-s*, Skt *prī tha ma*

<sup>3</sup> *Al est* was turned into *m est* through confusion with the word *most*

&c, the word *most* being never suffixed in O E to express the superlative.<sup>1</sup> In the secondary forms *hinde* & *most*, *unne* & *most*, *oute* & *most*, *utle* & *most*, *suppe* & *most*, &c, the *r* is a phonetic insertion and is not the comparative suffix. *For* *me* is a comparative formed from the old superlative *for* *ma*.

✓ 161 'Than,' 'as,' in comparative sentences are conjunctions, and should have the same case after them as before them, as —

He is richer than *I* (am)

He likes you better than (he likes) *me*

I am not so tall as *he* (is)

/ We sometimes, however, find *than*, *as*, used with a prepositional force, as though they were governing words, as —

No mightier than thyself or *me* — *Shal's*

Is she as tall as *me*? — *It*

The nations not so blest as ~~thee~~ <sup>Thomson</sup> *these* (art blest)

We also find (a) 'than *whom*' used by Milton and by modern writers. In most of these instances the objective is used because it sounds better, just as, for the same reason, such phrases as 'it's *me*,' 'that's *him*' (for 'it's *I*,' 'that's *he*') have crept into common speech.

✓ NOTE — *Than* is another form of *then*, with the force of *when*. Thus 'I am taller *than* you' means '*when* you are tall (&c, when your tallness is considered), I am taller

### IRREGULAR COMPARISONS

162 **Far, Farther, Farthest** — *Farther* and *farthest* are for *far-er* and *far-est*, the *th* have crept in from false analogy with *further*, *furthest*, which are the comparative and superlative of *forth*.

163 **Good, better, best** — *Better* and *best* are from a root *bat*, good. *Best* is a contraction of *bet-est*.

164 **Bad, worse, worst** — *Worse* and *worst* are from a root *wars*. *worse* is short for *wors-er*, *worst* is a contraction of *wors-est*.

165 **Much, more, most** — *More* and *most* are from a root *mag*, great. *Mo-re* is a double-comparative formed from the Old English comparative *mo*.

166 **Near, nearer, nearest & next** — *Near* was originally the comparative of *nigh* (O E *neah*), making the superlative *nighest*,

<sup>1</sup> Other words like *topmost*, *endmost* are formed under this false conception. Hence we find even *furthermore*.

contracted into *near*. *Near* afterwards came to be used as a positive, from which the new comparative and superlative *nearer*, *nearest* were formed

167 Old {older, oldest}  
{elder, eldest} —The Old English form of *old* was *eald*, from which come *elder* and *eldest*, which are now used of the precedence that accompanies greater age as, 'the *eldest* son,' 'my *elder* brother'

168 Little, less & lesser, least —*Less* (O E *lassa*, for *laesra*) is the comparative form of a root *lae*, feeble. *Least* is O E *leost*, a contraction of *lae-est*. *Less* and *least* are used both as adjectives and adverbs. *Lesser* is a double comparative, and is always used as an adjective as 'this is the *lesser* evil of the two',

169 *Rather* means 'sooner'. The positive *rath* and the superlative *rathest* are obsolete. Milton has 'the *rathe* (i.e., early) primrose,' and Tennyson has 'men of *rathe* (i.e., youthful) and riper years'

170 Late {later, latest}  
{latter, last} —*Last* is a contraction of *latist*. *Late* is an adverb in 'to arrive *late*,' i.e., at a late hour, *lately* means 'recently'. *Late*, as an adjective, has two meanings — (1) *tardy* as, 'he was *late* for dinner,' (2) *just past, just deceased* as, 'during the *late* summer,' 'my *late* wife'. *Last* has also two meanings — (1) *ultimate, final* as, 'he is *last* in his class,' 'he came *last* year' (2) *utmost*, as, 'this is of the *last* importance.'

*Later* and *latest* refer to *time* as, 'this is a *later* edition,' 'the *latest* discovery in science'

*Latter* and *last* refer to *order* as, 'the *latter* alternative,' 'the *last* of the Romans'

171 Latin Comparatives — A few adjectives of Latin origin have the Latin comparative suffix *-ior* as—*interior, exterior, superior, inferior, anterior, posterior, prior, ulterior, senior, junior, major, minor*. But these words have, in English, lost their full comparative force, since they cannot be followed by *than*. All, except *major* and *minor*, take *to* after them as, 'he is *senior to* me.' A few comparatives of English origin also cannot be followed by *than* as, *former, elder, hinder, upper, nether, inner, outer*



## NUMERALS

**172 Cardinal** numerals are those which show *how many* objects are specified, as '*two* bats,' '*three* balls'

The cardinal numerals from *one* to *ninety-nine* are adjectives, but they are occasionally used as nouns as, *by ones*, *by twos* : *on all fours* (= on all four feet), *at sixes and sevens* (= in confusion) They are sometimes used indefinitely, as —

Love, unknown among the blest,  
Parent of *thousand* wild desires — *Johnson*

*m*

*One* is sometimes used for *the same*, as —

That's all *one* to me = that's quite *the same* to me  
*I warned you fifty times*

**173 Distributives** (how many at a time) are expressed by employing—

(a) The preposition *by* as, *by ones*, *by twos*, &c, *one by one*, *two by two*, &c Cf *step by step*, *little by little* (§ 153 (e), NOTE ]

(b) *And* in the single instance *two and two* Cf *hot and hot* (= successively hot), *watch and watch* (= in alternate watches)

(c) *Each* and *every* *each* is used of one, as *two each*, *one* two to each one, *every* is used of one or more than one, as, *two to every four* Hence, *each* = *every one*

~~We have also other expressions, as, *two a-piece*, *two at a time*  
*twenty men a-bait*, *ten separate companies*  
*twenty men a-bait*, *ten separate companies*  
*twenty men a-bait*, *ten separate companies*~~

**174 Multiplicatives** are expressed—

(a) By English words formed by the suffix *-fold* as *two-fold*, *three-fold*, &c

(b) By Romance words formed by the suffix *-ple* or *-ble* (L *plica*, fold) as, *sim-ple* (or *sin-gle*),<sup>1</sup> *dou-ble*, *tre-ble* (or *tri-ple*), *quadru-ple*, &c

**175 Ordinal** numerals show *in what order* objects are arranged, as '*the first* prize,' '*the third* day'

*First* (= fore-st) is the regular superlative of *fore*

*Second* is derived from the L. *secundus* (following), and has replaced the O E *other*, seen in '*every other* day' = '*every second* day' (§ 207)

The ordinal adverbs show in what order subjects are arranged as, *first* (not *firstly*),<sup>2</sup> *secondly*, *thirdly*

<sup>1</sup> The *sin-* of *single* is the same as the *sim* of *simple* (allied to the English *same*), with a different suffix, *-gle*

<sup>2</sup> A common blunder we might as well say *nextly*

## PRONOUNS

176. *Definition* — A **Pronoun** is a word used either instead of a noun or in relation to a noun, as, '*I* am here', '*He* that is not with *me* is against *me*', '*Neither* of these books is *mine*'

177 Pronouns are classified as follows —

		SUBS	ADJ
I	Personal	<i>I, thou, we, you</i> or <i>ye</i>	
II	Reflexive	<i>myself, our-</i> <i>selves, &amp;c</i> <i>himself, them-</i> <i>selves, &amp;c</i>	.
III	Possessive		<i>mine, my, thine, thy;</i> <i>his, her, hers, its,</i> <i>our, ours, your, yours,</i> <i>their, theirs</i>
IV	Demonstrative	<i>he, she, it, they</i>	<i>this, that, these, those;</i> <i>so, such, so</i>
V	Relative	<i>that, as</i>	
VI	Interrogative and Relative	<i>who, what</i>	<i>which, what, whether</i>
VII	Indefinite	<i>aught, naught,</i> <i>enough</i>	<i>one, none, any, few,</i> <i>some, other, many, else</i>
VIII	Distributive		<i>each, every, either,</i> <i>neither</i>

## I—PERSONAL PRONOUNS

178 The Personal Pronouns have no distinction of gender. There are two persons the person (or persons) who speaks, called the *First* Person, the person (or persons) spoken to, called the *Second* Person

179 (a) Personal Pronoun of the First Person —

	SING	PLUP
<i>Nom</i>	<i>I</i>	<i>we</i>
<i>Poss</i>	— ( <i>O E min</i> )	— ( <i>O E me</i> )
<i>Dat</i>	— ( <i>O E me</i> )	— ( <i>O E us</i> )
<i>Obj</i>	<i>me</i>	<i>us</i>

180 (b) Personal Pronoun of the Second Person —

	SING	PLUP
<i>Nom.</i>	<i>thou</i>	<i>ye, you</i>
<i>Poss</i>	— ( <i>O E thin</i> )	— ( <i>O E eower</i> )
<i>Dat</i>	— ( <i>O E the</i> )	— ( <i>O E eow</i> )
<i>Obj</i>	<i>thee</i>	<i>you, ye</i>

NOTE — *Mine, my, your, thine, thy, our* have lost their Substantive force and are now used only as Adjectives

✓ 181 **Thou, ye, you, we** — *Thou* is now limited to poetry and addresses to the Deity *Ye* was once exclusively nominative, and *you* dative and objective *Ye* is now confined to poetry *We* (and *ourselves*) is used in place of *I* (and *ourselves*) by royal personages Newspaper Editors also write *we*

• 182 (c) **Demonstrative Pronoun** used to express the Third Person —

## SING

	<i>Masc</i>		<i>Fem</i>		<i>Neut</i>
<i>Nom</i>	he		she (O E <i>hæd</i> ) <sup>1</sup>		it (O E <i>hit</i> )
<i>Poss</i>	his		her		its (O E <i>hɪs</i> )
<i>Dat</i>	— (O E <i>him</i> )		— (O E <i>hiɪ</i> )		— (O E <i>him</i> )
<i>Obj</i>	him (O E <i>hiɪn</i> )		her (O E <i>hi</i> )		it

## PLUR

	<i>Masc</i>	<i>Fem</i>	<i>Neut</i>
<i>Nom</i>	they (O E <i>hi</i> )		
<i>Poss</i>	their (O E <i>hiɪrə</i> )		
<i>Dat</i>	— (O E <i>him</i> , M E <i>hem</i> ) <sup>2</sup>		
<i>Obj</i>	them (O E <i>hi</i> , M E <i>hem</i> ) <sup>2</sup>		

✓ NOTE — This pronoun is commonly, but incorrectly, called a personal pronoun it has distinction of gender, which the personal pronouns have not, and its signification is not complete in itself, as

So reads *he* nature whom the lamp of truth  
Illuminates — *Coroper*

— where *he* (=that man) only points to the following description, 'whom the lamp,' etc So in—

I should

Desire *his* jewels and this other's house — *Shaks*

— *his* = 'this one's,' and is strictly demonstrative

✓ 183 **Possessive Cases** — Traces of the substantive force of the possessive cases of this pronoun still exist in their use as antecedents to relatives, as —

The prize shall be *his*, who is highest in the examination (*i e*, shall belong to *him* who, &c)

*Their* sorrows shall be multiplied that hasten after another God (*i e*, the sorrows of *them* that, &c) — *E B*

But they may now be classed as adjectives

## II — REFLEXIVE PRONOUNS

✓ 184 The objective case of the Personal Pronouns and of the Demonstrative *he, she, it, they*, may be used in a *Reflexive* sense

<sup>1</sup> But *she* is not from *hæd*, it is from *sæd* the fem of *se* an older form of the article *the*

<sup>2</sup> *Hem* explains *em*, now written *em*, as if it were a contraction of *them*, old plur, dat of *the*

(Lat. *reflexus*, bent back), so called, because the agent is supposed to *bend* the action *back* upon himself, as —

I thought *me*-richer than the Persian king — Ben Jonson *myself*  
 Mark ye how close she veils *her* round — Keble *herself*

185 **Self** — A more emphatic way of expressing the reflexive notion is to subjoin the word *self* to these pronouns. Thus we have —

Myself, ourselves  
 Thyself, yourselves  
 Himself, herself, itself, themselves

*Self* (= same) was originally an adjective agreeing with the pronoun after which it was placed, but at a very early period *self* came to be regarded as a substantive, and was preceded by the Pronoun in the possessive case, so that, instead of *me-self*, *us-selves*, *thee-self*, *you-selves*, we get *my-self*, *our-selves*, *thy-self*, *your-selves*. But as regards the Demonstrative, *he*, *she*, *it*, *they*, the change, though made, was not retained, and we have *him-self*, *it-self*, *them-selves*, instead of *his-self*, *its-self*, *their-selves*¹.

To express an adjectival reflexive, the word *own* is appended to the possessive pronoun, as —

Virtue is *its own* reward

### III — POSSESSIVE PRONOUNS

186 The possessive or adjective pronouns are the same in form with the old possessive cases of the personal pronouns, from which they are derived

187 **Mine, thine** — The forms *mine*, *thine*² are still retained in poetry —

(a) When the pronoun follows the noun, as, 'brother *mine*.'

(b) Before a word beginning with a vowel, as

Give every man *thine* ear, but few *thy* voice — Shaks

*Star of hope, to which mine eye is set.*

188 Colloquial '*your*' — *Your* is sometimes used instead of the article in familiar description, and must be pronounced without any emphasis. It is then equivalent to 'which you and I know of,' 'of which you and I are talking,' the speaker, as it were, telling his hearer into his confidence. The incongruity caused by the notion of actual possession contained in *your*, gives a humorous quaintness and often a quiet irony to this use, as — *irregular &*

*There are more things in heaven and earth, Horatio,  
 Than are dreamt of in your philosophy* — Shaks

¹ The plural *selves* is of modern origin. *Self* as an adjective occurs in *self same*, and as a noun in *one's better self*, *one's other self*.

² These are the original forms. *Me* & *mine* were shortened into *mi* or *my* and *thi* or *thy* by dropping the final *n*, just as *an* was shortened to *a*.

*He* = Your worm is *your* only emperor for diet — *Id.*

'You must understand,' says the l night, 'there is nothing in the world that pleases a man in love so much as *your* nightingale' — *Spectator*

189 *Its* — The regular possessive case of *it* (or *hit*) was *his*, as —

I will now examine all the kinds of love, *his* nature, *his* powers, and effects; how far *it* extends — *Burton* (A D 1621)

Then an uninflected possessive *it* was used, as

*It* knighthood and *it* friends — *Ben Jonson*

Finally, the modern form *its* came into use *Its* does not occur in the English Bible,<sup>1</sup> it is found but three times in Milton, and in only a few passages of Bacon and Shakspeare Dryden, however, is quite familiar with the word

190 **Absolute Possessives** — Instead of the simple possessives *her*, *our*, *your*, *their*, the double possessive forms *hers*, *ours*, *yours*, *theirs* are used when the noun to which they relate is not expressed after them, as, 'this book is *hers*,' 'that horse is *yours*' *Mine*, *thine*, and *his* are used in the same way

NOTE — *Its* is written without the apostrophe marking elision, because there was never any vowel to be elided *Its* is not a contraction of *it*es, as *man's* is of *mines* (§ 142) *His*, *ours*, *yours*, *theirs* are also written without the apostrophe

#### IV — DEMONSTRATIVE PRONOUNS

191 Demonstratives (Lat *demonstro*, I point out) are used to point out the object to which they refer This may be done either actually, as '*this* book', or logically, as '*that* is my desire'

When two things already mentioned are referred to, *this* (pl *these*) refers to what is mentioned last, *that* (pl *those*) to what is mentioned first, as —

Virtue and vice have different results *this* (=the latter) leads to misery, *that* (= the former) leads to happiness

192 **That** is, by origin, the neuter<sup>2</sup> of *the*, which was once used as a Demonstrative Pronoun *That* is sometimes employed as equivalent to *such*, as —

There are some people of *that* low and degenerate fashion of mind, that they look up with a sort of complacent awe and admiration to kings — *Burke*  
— *showing satisfaction*

<sup>1</sup> Except once (Lev xxv 5) where *its* is a misprint for *it*

<sup>2</sup> The suffix *-t* in *tha t tcha t, i t* is the mark of the neuter gender, and answers to L. *d* as in *istu d, illu d, qui-d, i d*

When we wish to introduce an adverb emphatically, *that* is often used instead of a repetition of the previous phrase, as —

I must see him, and *that* quickly (*i.e.*, I must see him, and *I must see him* quickly)

Similarly *that* may refer to the general idea contained in the preceding phrase, as —

Learn your lesson, *that's* a good boy

where *that* = one who learns his lesson

**193 Instrumental 'the'**—*The* before comparative adjectives and adverbs, when a measure of comparison is expressed or implied, is not the ordinary Definite Article, but represents *the* or *thê*, the old instrumental case of *the* used as a Demonstrative, as —

*The* sooner, *the* better = *By how much* the sooner, *by so much* the better

*The* more, *the* merrier = *In what degree* they are more numerous, *in that degree* they are merrier

*The* nearer the bone, *the* sweeter the meat

He will be all *the* better for a little rest

So much *the* rather thou, celestial light,

Shine inward — *Milton*

**194 So, such, yon**—*So* (O E *swa*) is still used as a pronoun, as —

I told you *so* (=that)

We should make people our friends and keep them *so* (=such)

*Such* (O E *swilc*, from *swa-like* = so-like)<sup>1</sup> is sometimes used as an indefinite demonstrative, as —

If you repay me not on *such* a day, in *such* a place, *such* sum or sums,  
&c — *Shaks*

—where 'such a day' = some given day

*Yon, yonder* are now mostly confined to poetry. *Yonder* is properly an adverb, but is sometimes used as a demonstrative adjective, as —

In *yonder* grave a Druid lies — *Collins*

### V — RELATIVE 'THAT'

**195** That may relate to either persons (or animals) or things, as —

The man *that* I saw    The book *that* I bought

<sup>1</sup> In *such like*, therefore, *like* occurs twice over

✓ It never has a preposition placed before it. If it is governed by a preposition, the preposition is put at the end of the sentence, as —

This is the house *that* I live *in*

Sometimes the antecedent to *that* is supplied from the previous sentence, as —

Did you see Ram?—Not (seeing) *that* I recollect

## VI—INTERROGATIVE AND RELATIVE PRONOUNS

196 Who, what, which — *Who* is thus declined

	MASC & FEM	NEUT
<i>Nom</i>	who	what
<i>Poss</i>	whose	whose
<i>Obj</i>	whom	what

NOTE — *Which* (O E *hwile*) is a compound of *hwil* (instrumental case of *hwæt*, what) and *lic* (like), hence *which* = *what like*. These pronouns were only interrogatives in Old English, *that* being the only relative.

They were next used as indefinite pronouns, as in the phrase 'As *who* should say,' i.e., 'as (if) *some one* should say,' and as in the compound *some what* = *some thing*.<sup>1</sup>

I saw *somewhat* at the bottom of the water which had the appearance of a flower — *Corupar*

I tell thee *what* (=something), Antonio — *Shaks*

Next they were turned into indefinite relatives by the addition of *so*, *ever*, *so ever*, *some*, *that*, as in the existing *whoso*,<sup>2</sup> *whoever* and *whatever*, *whosoever* and *whatsoever* (with poss. *whosoever*, obj. *whomsoever*), *whichsoever*.

Finally, they were used as relatives without any additions.

✓ 197 Who — *Who* refers only to persons. Its antecedent is sometimes omitted, as '(Hē) *who* steals my purse, steals trash'. *Who* (and *which*) has three uses —

(a) It connects two co-ordinate sentences —

I met a man in the village, *who* told me the road to take (=and he)

(b) It connects two clauses, the one introduced by it being adverbial to the other —

How can we admire this king, *who* treats his subjects so cruelly? (=seeing that he)

(c) It connects two clauses, the one introduced by it being adjectival to the other —

I know the man *who* spoke to us yesterday (=that)

<sup>1</sup> Cf. the colloquialism, 'to know what's *what*' = to know what a thing is, to be a knowing person.

<sup>2</sup> *Whoso* is now archaic.

198 **What** —When *what* is used as a relative, the antecedent is suppressed, as —

*What* (=that what) is done cannot be undone

The antecedent is sometimes expressed after it, in poetry, as —

*What* he hath won, *that* hath he fortified —*Shaks*

*Whatsoever* God doeth, *it* shall be for ever —*E B*

The possessive case of *what* is still in use, but is found more often in poetry than in prose, as —

The roof, *whose* thickness was not vengeance proof —*Byron*

199 **What (with)**—**what (with)** are sometimes used, (like *both—and*) to connect two antithetical clauses, as — *oppositional*

*What* with the loss of his fortune, and *what* with the pressure of his creditors, he was in great difficulty

*What* is here probably the old indefinite substantive pronoun (§ 196, NOTE) used adverbially, so that *what* = 'somewhat' or 'partly'

200 **Which** —As an interrogative, *which* asks for one out of a definite number, as '*which* of you three boys spoke?', '*which* pen is the better?', *who* and *what* ask indefinitely, as '*who* among you all spoke?', '*what* pen can be better than this?'

As a relative, *which* now relates only to animals or things, but it was formerly used like *who*, as —

Our Father *which* art in heaven —*E B*

201 **Relative 'as'** —*As* (O E *eaþ swá* = *al-so*, i e, all so, M E *als*) is used as a relative pronoun, especially after *same* and *such*, as —

This is the same story *as* you told me yesterday

Your conduct is not *such as* I can approve

This is not true, *as* I said before (i e, a thing *which*)

You are wrong, *as* usual (i e, which is the usual thing)

*As* to that, I cannot decide at present (i e, *what* relates to that)

202 **Correlatives** —Correlatives are words that have a reciprocal relation to each other in a sentence, as —

(1) **Such—as**

*Such* writers *as* you mention

NOTE —The true correlative of *such* (= so like, § 194) was *which* (= what like, § 196, Note), cf 'Let *such* teach others *who* themselves excel' (*Pope*)



## ON THE STUDY OF ENGLISH

"—as *the same*.  
*me book as that*  
*the same man*

r as) tall as you are  
 o) tall as you are  
 entered, I saw him

—as  
 inteth after the water-brooks, *so* longeth my soul after  
*E B*  
 as one that beateth the air —*It*

*t* I cannot go out  
 presses consequence or result, as 'I am ill, *so that* I  
 netimes *so* is omitted in questions, as 'Are you mad, (so)  
*So that* expresses condition in 'you can stay as long as  
 catch the train' (= provided that)

—than <sup>1</sup>  
 he gone *than* I arrived  
 —before <sup>2</sup> *hardly* — *when*  
 he left the house *before* I arrived  
*only left the house then*

This book is no *other than* the one I lost

NOTE —*Other*, when followed by *than*, conveys a notion of comparison  
 When no comparison is intended, *other* is followed by *besides*, *as well as*, &c.,  
 as, 'I have *other* books *besides* these' *Other*, with a negative preceding,  
 may also be followed by *but* as, 'I have no *other* book *but* this

### (9) Not only—but

He *not only* went away *but* he never came back

Note —For *both—and*, *either* (or or)—*or*, *neither* (or *nor*)—*nor*, *whether*  
 —*or*, see § 315

## VII —INDEFINITE PRONOUNS

203 *Aught*, *naught* —*Aught* (O E *a-wiht*) is compounded of *a*, short  
 for *an*, one, and *-wiht*, *wight* or *whit* (creature or thing), so that *ought* = *a*  
*-whit* The term *ought* = *a-whit*, where *a*, like *a*, is a Middle English form  
 of *one* The negative forms are *naught* and *nought* *Not* is the same word,  
 used as an adverb *Aught* and *naught* are now chiefly confined to poetry

<sup>1</sup> *But* is sometimes used in stead of *this than*, cf Milton P L x 361

<sup>2</sup> *Than* sometimes, but incorrectly, takes the place of *this before*, *when* might also be used

204. **Enough** — The plural of *enough* is *enow* (now only in vulgar use) —

*Have I not cares enow and prangs enow?* — Byron

Sometimes *enough* is equivalent to *very*, as —

I was glad *enough* (i.e., very glad) to see you come

Sure *enough*, he was there (i.e., it turned out quite true that he was there)

205. **Any, some, other** — *Any* (O E *ænig*) is formed from *an*, 'one,' by the suffix *-y* (= *ig*). Like *greed-y* from *greed*. *Some* is used before numerals in the sense of *about*, as, 'he gained some fifty rupees.' *Other* makes the plural *others*. 'Somehow or other' = some how or other how. 'The other day,' as in 'I saw him the other day,' expresses an indefinite past time, and is equivalent to 'lately'

206. **Many** was originally an adjective, as —

*Many men were killed*

It then came to be used with a following *one*, as 'many one thing,' which is the modern 'many a thing,' as *for a multitude*

*Many a man was killed*

Next, like *few*, it was used as a pronoun and *many* = 'many persons,' as —

*Many are called, but few are chosen* — E. B.

Finally it came to be regarded as having the force of a collective noun<sup>2</sup> and took the article before it, as *a many*

*A great many* (of) men were killed

They have not shed *a many* (of) tears,

Dear eyes, since first I knew them well — Tennyson

*The many* (i.e., the crowd) rend the skies with loud applause — Dryden

### VIII — DISTRIBUTIVE PRONOUNS

207. **Each, every** — *Each* (O E *ælc* = ever-like, i.e., all of sort) and *every* (*everælc* = ever-each) denote all of a series taken one by one, *every* is the more emphatic form, equivalent to 'each without exception'. *Each* refers to two or more objects, *every* to more than two. *Each* and *every* are always singular, but *every* stands with a plural in such phrases as 'every three years,' because the three years are regarded as a single whole, as —

The medicine is to be taken *every four hours* — (i.e., once at the end of every period of four hours)

<sup>1</sup> First found in Layamon about A. D. 1200

<sup>2</sup> I probably from a confusion between the two O. E. words, *menig*, multitude, and *manig*, many

alternate, ' as —

missed coming one day and came

mannings—(1) *one of two*, (2) *each of*

, one or the other road)

le of the river (1 *c*, on both sides)

number —In the sentences—

d *each other*,

*another*,

of the verb, *other* and *another*

the full construction is—

ed, *each* loved *other*

hated *another*

e referred to, *one another* when

as is shown in the examples

## ARTICLES

separate part of speech, they

weakened form of *that*, and is

in is to *define* or particularise

a weakened form of *one*, and is

called Indefinite because its function is not to define but to generalise

Thus in the sentence '*The man* that I saw yesterday,' *the man* refers to *that particular man* that I saw, in '*a man* that I saw yesterday,' *a man* refers to *any one among a number of men* that I saw

NOTE —The form *an* is used before an open vowel or a silent *h*, as *an apple*, *an hour*. *An* becomes *a* before a consonant, an aspirated *h*, or a syllable with the sound of *yu*<sup>1</sup> as, *a man*, *a horse*, *usage*, *a eulogy* (but *an uncle*).<sup>1</sup> But *an* is used before an aspirated *h* when the accent is not on the first syllable, as, *an historical event*, *an hotel*

## THE DEFINITE ARTICLE

The following are the main uses of the Definite Article

211 (1) **Defining 'the'**—*The* is prefixed to a noun when the noun is separately defined by a qualifying word or phrase,

<sup>1</sup> Some writers retain *an* before the *yu* sound, as, '*an European flag*' (Tennyson)

either expressed or understood. Thus, '*the red ball*' implies that there is only one ball that is red, '*a red ball*' implies that there are several red balls, one of which is mentioned and, therefore, in this latter instance, the noun *ball* is not *separately defined* by the qualifying word *red*. So with—

*The great fire*    *The book that I gave you*    *The way to be happy*    *The bells of London*    *The clock on the stairs*    I saw a man there, and went up to *the man (that I saw)*    Where is the cobra?—I have killed *the creature (that you mention)*

Hence, *the* must be used with Superlatives and words used in a superlative sense, since the very notion of the superlative is that of separately defining or singling out an object, as —

*The longest day* in the year  
*The head boy* in the class is Ram  
*The chief magistrate* of Calcutta.<sup>1</sup>

Hence also, *the* must be employed when one of two known alternatives is singled out, as —

He gained *the* advantage (the two alternatives being success and failure)  
 Choose *the narrow* way, not *the broad* way

'He gained *an* advantage' would imply that the alternative of failure was not contemplated, but merely the different degrees of success that might be attained, and '*an* advantage' means '*some* advantage' So—

This is *the finer* horse of the two

'This is *a finer* horse than that' is right, because the question is not now between two known objects, there may be several horses finer than the one referred to

Hence, further, *the* is used when special emphasis is intended, as —

He is *the* poet of his age (i.e., the greatest poet)  
 This is *the* way, walk ye in it (i.e., the only right way) —E B  
 Exact to *the* letter (i.e., each separate letter)  
 You are *the* man to do it (i.e., the proper man)  
 This is just *the* thing (i.e., the right thing)

212 (2) **Familiar 'the'**—*The* is prefixed to a noun when the notion conveyed by the noun is so familiar or unique that no descriptive word or phrase is needed, as —

Come into *the* garden (i.e., the garden that belongs to our house)  
 Shut *the* door (i.e., the door of the room where we are)

<sup>1</sup>The superlative is sometimes employed predicatively without any article, as, 'she is *fairest* of the fair', 'this plan is *best* of all', 'I am *head boy* in the class'

He was brought before *the* magistrate (*i e*, the magistrate who, as every one knows, tries such cases)

He came to *the* rescue (*i e*, the rescue required in the case)

I passed beside the reverend walls In which of old I wore *the* gown (*i e*, the usual college gown) — *Tennyson*

To give *the* alarm

To go to *the* play (or theatre)

Hence, *the* is used with nouns that represent well-known single objects or single wholes, as —

*The* sun, *the* moon, *the* world, *the* universe, *the* earth, *the* ocean, *the* sky, *the* sea, *the* equator (but *Heaven*, *Hell*, *Purgatory*, *Paradise*, without any article), *the* Bible, *the* Gospel, *the* Scripture, *the* queen, *the* Pope, *the* Douglas, *the* Bruce, *the* north, *the* south, *the* east, *the* west, *the* Army, *the* navy, *the* Bar, *the* nobility, *the* gentry, *the* public, &c

Similarly *the* is used in many common phrases, as —

Quite *the* contrary (of what has been said) Nothing of *the* kind (that you mention) To beg *the* question (under debate) Foreign to *the* subject (that is being considered) To see *the* light (of day, *i e*, to be published) Portrayed to *the* life (*i e*, the well known standard of perfection in portraiture) Cheered to *the* echo (which is well known to imply a high degree of loudness) To sell by *the* pound (which is the usual weight)

**213 (3) 'The' for Possessive Pronoun** — Since the possessive pronoun is a defining word, *the* often takes its place, when it is clear, from the context, to whom the thing mentioned belongs, as —

I struck him on *the* head Certain death stared him in *the* face He was cut to *the* heart To take the bull by *the* horns To take time by *the* forelock

They shoot out *the* lip, they shake *the* head — *E B*.

On 'tis hard to give *the* (=one's) hand

Where *the* (=one's) heart can never be — *Song*

NOTE — But we say — 'He took it into *his* (not *the*) head', 'He wrung *his* hands, gnashed *his* teeth, tore *his* hair', 'She cried *her* eyes out', 'He let it slip through *his* fingers', 'He is on *his* last legs,' &c

Sometimes *the*, as well as the possessive pronoun, is omitted for the sake of conciseness, as —

The lean and slippered pantaloon,  
With spectacles on *nose* and pouch on *side* — *Shaks*

214 (4) Generalising 'the' with Adjectives — *The* is sometimes prefixed—

(a) To an adjective with a plural notion, to indicate a class of persons. Thus, *the rich* = all those who are rich, rich men generally. We can say—

*The rich* are not always happy,

or

*Rich men* are not always happy,

but we can never combine both forms and say—

*The rich men* are not always happy

(b) To an adjective with a singular notion, to express the corresponding abstract idea. Thus *the beautiful* = all that which is beautiful, i.e., beauty, *is the true*

All the motions of Goldsmith's nature moved in the direction of *the true*, *the natural*, *the sweet*, *the gentle* — *De Quincey*

*The future* (i.e., futurity) is unknown to us

He would oft leave *the right* to pursue *the expedient* — *Goldsmith*

215 (5) Generalising 'the' with Nouns — *The* is sometimes similarly prefixed to a singular noun—

(a) To indicate a specimen as representative of a class as, *the eagle* for the whole species of eagles, *the hero*, *the brute*, *the woman* for heroes and brutes and women generally —

*The eagle* is the king of birds

Discern how *the hero* differs from *the brute* — *Addison*

*The woman* is the weaker vessel

(b) To express the cognate abstract notion as *the patriot* for 'patriotism,' *the beast* for 'man's animal nature,' *the ape* for 'sensuality,' *the tiger* for 'cruelty,' *the father* for 'fatherly feelings' —

He has something of *the patriot* in his composition

Move upward, working out *the beast*,  
And let *the ape* and (*the*) *tiger* die — *Tennyson*

All *the father* rises in my heart — *Addison*

216 (6) 'The' with Proper Nouns<sup>1</sup>

(a) The following Proper Nouns generally take the Definite Article, because they are regarded mainly as epithets —

Peoples, parties, sects (as, *the English*, *the Whigs*, *the Pharisees*) Rivers, seas, oceans (as, *the Ganges*, *the Mediterranean*, *the Atlantic*, *the Bosphorus*) Mountain ranges (as, *the Alps*), but not the names of single mountains (as, *Snowdon*, *Olympus*, *Vesuvius*)

<sup>1</sup> For *the* and *a* with Proper Nouns used in a descriptive sense, see § 121

1) The following generally take no article, because they are regarded as single wholes —

Continents, countries, islands, provinces, towns (as, *Europe, India, Ceylon, Calcutta*), except the names of some districts (as, *the Deccan, the Punjab, the Crimea, the Tyrol, the Punjab*), and of plural terms for countries and islands (as, *the West Indies, the Netherlands, the Azores, the Keys*) Times of the year (as, *May, Sunday, Christmas, Lent*) Languages and branches of knowledge (as, *English, Algebra, Astronomy*)

NOTE — The names of literary works come under no fixed rule. We say *Deserted Village, The Faery Queen, The Tempest* (omitting *the*), never, after the author's name, as *Shakspeare's 'Tempest'*, *Old Kenyon, Vanity Fair, In Memoriam, Paradise Lost*, according as *the* is or is not part of the title. But *the* (or *a*) is sometimes omitted for the sake of brevity, as (The) *Winter's Tale, (A) Midsummer Night's Dream*, and is sometimes inserted where it is not part of the title, as *the Aeneid, the Iliad, the Odyssey, the Paradise Lost*. Generally, however, where the title is the name of a person, no article is inserted, as *Hamlet, Romeo and Juliet, David Copperfield, Robinson Crusoe, Marmion*, but it may sometimes be introduced, as *the Commas, the Lycidas, the Endymion*.

Names of diseases usually do not take *the* before them, as *fever, headache, rheumatism*, sometimes, however, *the* may be used, as *the gout, the measles, the mumps*.

The names of single stars take no *the*, as *Orion, Algol*, but names of groups of stars take *the*, as *the Pleiades*.



## THE INDEFINITE ARTICLE

The following are the two main uses of the Indefinite Article —

**217 (1) Individualising 'a' —** The Indefinite Article individualises without defining. Thus, in 'There was once *a* man who' &c., '*a* man' = *a certain* man, in 'I have *a* great respect for you,' '*a* great respect' = *some* great respect, in 'Not *a* drum was heard,' '*a* drum' = *one* drum. So, *a* = *one* in the following instances —

Birds of *a* feather. Two of *a* trade can never agree.

They are much of *an* age, of *a* size.

This is all of *a* sort, of *a* piece. They were killed to *a* man.

One at *a* time. Seven at *a* blow. *A* rupee a yard.

In *a* day or two. I see that at *a* glance.

He has not *a* leg to stand upon. We are both of *a* mind.

1 Other instances of *a* = *some* are — 'In *a* great degree', 'on *an* average' *a* great deal, to be at *a* loss. I am, in *a* manner, compelled to,' &c., 'I am amazed to *a* degree' (*i.e.*, to great degree).

**218 (2) Generalising 'a'.**—The Indefinite Article generalises. Thus in 'Give me *a book*,' '*a book*' = *any book*, in '*A son* should obey his father,' '*a son*' = *any son*, all sons. Compare the following —

- 1) *A horse* is a useful animal
- 2) *The horse* is a useful animal
- (3) *Horses* are useful animals

These sentences are all equivalent in meaning to one another, because *a horse* = *any horse* = *horses generally*, while *the horse* [§ 215 (a)] stands for the whole species of horses, and so is also equivalent to *horses generally*.

NOTE.—The Indefinite Article = *some* in '*a few*,' '*a little*.' Thus, 'he had *a few* supporters' draws attention to the fact that he had *some* supporters, and *a few* is contrasted with *very*, 'he had *few* supporters' draws attention to their fewness only, and *few* is contrasted with *many*.

### OMISSION OF THE ARTICLES

**219** Since both the articles individualise the noun to which they are added, the general rule is that where a noun has no article, it is to be taken in a general and indefinite sense and not in a particular and limited sense. Thus, *a man* and *the man* both mean 'some one man', but *man* (as in '*Man* proposes, but God disposes') means 'man in general' and is equivalent to 'mankind.'

**220 (1) With Abstract, Material, and Collective Nouns.**—The articles must never be joined to abstract nouns or nouns having an abstract force, since an abstract noun expresses a general idea, as

*Love* shall still be lord of all. *Trade* is flourishing. *Happiness* is transient. *Order* was evolved out of *chaos*. *Error* is the enemy of *Knowledge*. *History* is *philosophy* teaching by *experience*.

In 'I feel *a great love* for you,' '*The happiness* of mothers,'—'*a great love*' means a great *amount* of love which I feel, and *the happiness* means that special *kind* of happiness which mothers experience, and so the notion set forth by the noun is no longer abstract and general but concrete and particular, and the articles are rightly used (§ 120).

Similarly, the articles are not joined to Material nouns, when the thing in general is denoted, as—

Midas longed for *gold*

But in 'this is *a pure gold*,' *a gold* means *a kind of gold* (§ 118)



A few Collective nouns, used in a general sense, dispense with the Definite Article, as *mankind*, *society*, *posterity*, *people*, *cattle*, *parliament*, *government* —

*Society* (i.e., gentlefolk generally) refused to receive him  
He held an appointment under *Government* <sup>1</sup>

✓ Compare the following sentences —

- (a) To be a member of *society* = to belong to a civilised community  
(b) To be a member of *a society* = to belong to a distinct association of persons  
(a) *The people* = the popular classes  
(b) *A people* = a nation  
(c) *People* = persons generally

**221 (2) With Common Nouns** — The articles may be omitted, especially in poetry, before a concrete noun in the singular number, when it is used to represent a notion in its universality. This is especially the case in comparative, negative, and interrogative sentences, and after *never*, *ever*, and *such*. Thus Shakspeare speaks of the schoolboy as—

Creeping like *snail* unwillingly to school—

where '*snail*' = snails generally. But '*a snail*' or '*the snail*' would have been equally good grammatical English. So, again

More tunable than *lark* to *shepherd's* ear,

where the whole species of larks, and the whole class of shepherds are meant, and not any particular lark or shepherd.

Observe the following instances —

*Eye* hath not seen nor *ear* heard the things, &c. — *E. B.*

As fair as *day* — *Shaks.*

Never *man* spake like this man — *E. B.*

Never *master* had a page so kind — *Shaks.*

When did *knight* of Provence void his foe? — *Butcher*

He shall receive such weekly *sum* as the court may see fit

Was none that would be foremost

To lead such dire *attack* — *Macaulay*

You must show *cause* for your action

Fame—that last infirmity of noble *mind* — *Milton*

I whirl like leaves in roaring *wind* — *Tennyson*

*Man* delights not me nor *woman* neither — *Shaks.*

He was all that *servant* ought to be

<sup>1</sup> *Ministers* (of the Cabinet), without *the*, is admissible, but we must say *the Ministry*

NOTE — *Never man* spake like this man = at no time did a man speak like this man    *Never a man* spake like this man = not one man spake like this man    Cf

Its oh ! to be slave

Along with the barbarous Turk,

Where woman has *never a soul* to save. — *Hood*

— i.e., has *no soul at all* to save

**222 (3) With Descriptive Nouns** — The Articles may be omitted before a noun indicating rank, occupation, station, &c., when the noun is used in a descriptive sense (almost like an adjective) after verbs of incomplete predication. Thus, 'to be *king*' means merely to hold the position of king, 'to be *a king*' means to act like a king, to exercise the royal prerogatives. So—

Thy father was *duke* of Milan (*Shaks*), Becket was *Archbishop* of Canterbury, He is *heir* to the estate, Galileo was *prisoner* to the Inquisition, Ram was *apprentice* to a carpenter, Each to each is dearest *brother* (*Tennyson*), *Father* of twenty children was he (*Longfellow*), She is *sister* to my uncle, He turned *shoemaker*, He was created *Emperor*, I dub thee *knight* (*Scott*), He was elected *President*, Make thyself *prince* over us (*LB*), Who calls me *villain*? (*Shaks*)

Observe the similar omission of the Indefinite Article with *enough*, *more—than*, *half—half*, *neither—nor*, *both—and*, *in one*, *in turn*, as —

He is *hypocrite enough* for any thing

He is *more knave than fool* (But,—He is more of a *knave than a fool*)

He is *half knave, half fool*

He is *neither knave nor fool*

He is *both knave and fool*

He is *knave and fool* in one

He is *knave and fool* in turn

But this usage does not justify us in saying 'This man is *knave*,' instead of 'This man is *a knave* (or *knavish*)'

**223 (4) With Descriptive Nouns in Apposition** — The Definite Article is omitted before such descriptive nouns (§ 222), when they are used appositionally either (a) before— or (b) after — Proper Names, as —

(a) *King Henry*, *Lord Tennyson*, *Bishop Ridley*, *Cardinal Newman*; *Pope Alexander*, *Father Dominic*, *General Wolseley*, *Captain Foley*; *Doctor Robinson*, *Lawyer Clippurse*, *Astronomer Bailly*, *Farmer Williams*, *Neighbour Flamborough*, *Dame Margaret*, *Sister Anne*; *Saint John*

*Duke of Gloucester, John,  
of Henry, Moloch, scepter'd  
mes, undulating, Brown and*

application, and does not  
of *the poet Homer*

*mount, lake, cape as, Mount  
is the omission of the before  
d, impious Pharaoh, God like  
, James the Second, Araby the  
he in exclamatory appositional  
in ' , ' Poor soul ' his eyes are*

" i Opposition—(a) When  
(b) when the same objects  
a or *the* (or the possessive  
the sake of brevity, partly  
) the enumeration or the

*n,  
id tower — Wordsworth  
n — Tennyson  
bring  
r king — Pope  
l*

*man? — S Knowles*

*ru, roof and chimney were in a*

was attired in *hat* ' would be

*ed, — Shal's*

*to man — Pope*

*oot to foot, hand in hand, side*

225 (6) In Phrases — The Articles (and sometimes the Possessive Pronoun) are omitted for the sake of brevity in many common (a) Verbal phrases, (b) Prepositional phrases, as —

(a) To give *car*, to make *head* against, to set *eyes* on, to set *foot* on;  
to shake *hands*, to clasp *hands*, to leave *town, school, college*, to keep *house*,  
to *ship, horse*, to set, make, shorten, strike *sail*, to cast, drop, weigh

*anchor*, to take, strike *root*, to bring, send *word*, to take *heart*, *oath*, *hold*, *effect*, 'leave, fire, breath', to give *battle*, *answer*, to do *penance*, to make *choice*, *boast*, *shipwreck*, to lay *hold*, *wait*, *siege*, to bear *interest*, to pass *muster*, to follow *suit*

(b) On *earth*, on *land*, by *land*, under *ground*, on *shore*, in *shore*, to *sea*, at *sea*, to *town*, in *town*, to *court*, at *court*, at *school*, at *college*, at *church*, to *prison*, in *jail*, fast in *dungeon* shut (*Butler*), in *bed*, out of *doors*, at *table*, the smallest mouse that creeps on *floor* (*Shaks*), out of *place*, on board *ship*, at *anchor*, on *dick*, in *jest*, in *time*, in *turn*, in *view*, on *foot*, in *question*, in *point* (but, 'to the point'), in *point* *fact*, by rule of *thumb*, under *sentence*, at *last* (and 'at the last'), at *full* (and 'at the full'), to make one's hur stand on *end*, to set one's teeth on *edge*, to take a thing to *heart*, to come to *light*, helmet on *head*, sword in *hand*, from *top* to *bottom*, from *head* to *foot*, to live from *hand* to *mouth*, whatever comes to *hand*, to have in *hand*, to be of *age*, to hold at *arm's* length, at *peep* of *day*, to make to *order*, to put to *vote* (or 'to the vote'), valiant only in *name*, to take to *task*, to bring to *boil*, pryable at *sight*, fleet of *foot*, tall of *size*, genteel in *figure*, short in *stature*, high in *rank*, sick at *heart*, out at *elbows*, by *word* of *mouth*, on *purpose*, in *high feather*

But observe that we say—In *the dail*, in *the lump*, in *the wrong*, to put—to *the blush*, to *the rael*, to *the tes*

NOTE—The article is often omitted, when an adjective precedes the noun, as,—in fair *field*, swords of foreign *make*, with naked *foot*, with drawn *sword*, a cliff of immense *height*, love at first *sight*, the debate of last *night*, on most *occasions*, fit to bear the weight of mightiest *monarchies* (*Milton*)

## VERBS

226 *Definition*—A Verb (*L. verbum, the word*) is a word that asserts something about a person or thing, as 'the child *talks*' In relation to the Subject the verb is called the Predicate, thus in 'the child *talks*,' *child* is the Subject and *talks* is the Predicate of the sentence

227 *Two Classes of Verbs*—When the action or feeling denoted by the verb *passes over to*, or is directed towards, some object, the verb is termed *Transitive* (*L. transire, to pass over*), as, 'Ram *beats* the dog,' 'Ram *loves* his mother' When the action or feeling affects the subject only and is not directed towards some object, the verb is termed *Intransitive* as, 'Ram *jumps*,' 'Ram *rejoices*'

## USES OF TRANSITIVE VERBS

228 *Reflexive use*—A transitive verb is used reflexively when the action denoted by it is done by the doer to himself, as

## OF ENGLISH

' *He interested himself in*  
is often omitted, so that  
itive force, as —

e waves *break* (themselves) on  
the sun The sun *sets* (itself)

' He *turned* (himself) towards  
of one another They *enlisted*  
*him* (herself) from tears ' His

He *fed* (himself) on rice He  
*ble* (himself) into the jungle

' , arm *rested* (itself) on the table  
emselves) merry Cf § 602

owing pairs of sentences —

'  
= took possession)

)  
ic form)  
became)  
changed)

ough (= determined)

(*made his home*)  
odily position) (*placed himself*)

use, are always followed by a  
to betake *oneself* to,' 'to plume  
*oneself*,' 'to oversleep *oneself*,'  
five verbs have an intransitive  
ak *out*,' 'to dash *forward*,' 'to  
'to knock *under*,' 'to push *on*,'

tive verbs sometimes have a  
m, as —

and crisp when they are eaten).  
sold)  
elt)

t The meat *cuts* tough  
*ing* thin

is attributed to the sub-  
n denoted by the verb is so

---

unusual but not incorrect, as it is in  
y absence) is a rare use

habitual to, or inherent in, the object, that the object is regarded as itself contributing to produce it. Thus in 'This speech *reads* well, the action of reading attributed to the speech implies that the quality of readableness is found to be inherent in the speech itself and does not depend upon the reader (cf § 258)

### USES OF INTRANSITIVE VERBS

**230 Transitive Use**—Many Intransitive verbs are employed with a transitive meaning, as —

*Ram speaks* — *Ram speaks English*    *The horse walks* — *The groom walks the horse*    *The child falls* — *The child talks nonsense*

**NOTE**—The following are both transitive and intransitive — *act, eat, drink, blow, fly, grow, abide, answer, boil, rain, shake, slip, stay, survive, recount*. In 'a losing game,' *losing* is causative.

**231 With a Preposition**.—Some Intransitive verbs are habitually followed by a preposition which coheres so closely with the verb<sup>1</sup> that the two may be taken together as forming one phrase equivalent to a transitive verb. Such verbal phrases may even sometimes<sup>2</sup> be used in the passive voice, as —

*The man laughs at the boy*

*The boy was laughed at by the man*

*He acted on the rule*  
*This rule is acted on by us*

**232 With a Complement**—Some Intransitive verbs may take a Complement (§ 235) after them, the verb and its complement together forming a verbal phrase with a transitive force, as —

*He laid light to start*

*The nurse sang the child to sleep*

'There some female atheist *tells* you dead'—*Pope*

*You have played me false*

*I thought him a fool*

**233 With Cognate Object**—Some Intransitive verbs may take a noun of kindred meaning for their object, called the *Cognate* (L. *co-*, together, *gnatus*, born) *Object*, as 'to *sleep* a *sleep*'. This may be done in three ways —

(a) The noun may be strictly cognate to the verb in both form and meaning, as —

*I have fought a good fight*—*E. B.*

'He sighed a sigh and prayed a prayer'—*Scott*

<sup>1</sup> Some writers even join the verb and the preposition by a hyphen

<sup>2</sup> We say 'Ram sat on the bench,' but we could hardly say 'the bench was sat on by Ram.'

(b) The noun may be strictly cognate to the verb in meaning but not in form, as —

*It blows a heavy gale    The bells rang a merry peal*

‘*Death*  
*Gruined horrible, a gasty smile*’—*Milton*

‘*Each at the head*  
*Levelled his deadly aim*’—*Id*

(c) The noun may be only partially cognate in meaning to the verb. In these instances, either the verb or the noun contains a descriptive sense of its own in addition to its cognate meaning. Thus in ‘to *look* a *look*,’ the verb is strictly cognate to the noun, but in ‘to *steele* a *look*,’ which means ‘to *stealthily look* a *look*,’ the verb contains a superadded notion. Similarly ‘he *shouted* a *shout*’ is regular, but in ‘he *shouted applause*,’ i.e., ‘he *shouted an applauding shout*,’ the noun contains the superadded notion. Similarly with —

*To fight one’s way* (i.e., to make one’s way by fighting) *They cut a passage through the ice* *The wind was blowing great guns* *It rained fire and brimstone* *He looked daggers at me* *I scraped acquaintance with him* *He forced a gap through the hedge* *I danced attendance upon him duly* *He has served his apprenticeship*

‘*Satan*                      *towards the gates of hell*  
*Explores his solitary flight*’—*Milton*

‘*The moon*  
*Waccls her pale course*’—*Id*

‘*No stationary steeds*  
*Cough their own hell*’—*Coleridge*

NOTE — Sometimes there is an ellipse of the cognate object, as ‘he *did* his best (*doing*)’, ‘he *tried* his hardest (*trying*)’, ‘he *breathed* his last (*breath*)’.

**234 Summary of Uses** — The Intransitive verb *run* will illustrate all four uses given above, as —

- 1 He *ran* a thorn into his finger (Transitive use)
- 2 He *ran up* the ladder (With a Preposition)
- 3 He *ran me hard* for the prize (With a Complement)
- 4 (a) He *ran* seven *runs* (at cricket) for one hit (Formally Cognate)
- (b) The disease must *run* its *course* (Informally Cognate)
- (c) He *ran* a great *risk* (Partially Cognate)

#### VERBS OF INCOMPLETE PREDICATION

**235** Some verbs do not make complete sense by themselves, but require some other word or phrase to be used with them.

As in ‘the boy seems *ill*,’ the adjective *ill* is joined with the

verb *seems* to make the sense complete. Such verbs are called *Verbs of Incomplete Predication*. Other verbs which do not, in themselves, belong to this class may be used like them, so that, for the time being, they are verbs of incomplete Predication as 'He *made* his father *angry*'<sup>1</sup>. The words used with these verbs to make the predication complete are called the *Complement of the Predicate*.

**236 The Complement of a verb of incomplete predication**, may be an Adjective or a Noun, or any attributive clause. In the case of Auxiliary Verbs, the complement is the Simple Infinitive (§ 239).

**237 The Subjective Complement**—When a verb of incomplete predication is intransitive or passive, the complement relates to the subject and is called the *Subjective Complement*, as —

His arm became *stiff*   He feels *cold*   The wine tastes *sour*  
He returned *home*   The clock struck *two*  
He is judged *innocent*   He was elected *President*  
This book is *Ram's*   The cloth is of *many colours*  
You seem to have forgotten me   The bear was made to *dance*

NOTE—Other instances are—to sound *harsh*, to smell *sweet*, to look (or turn) *pale*, to pass *current*, to come *true*, to go (or run) *mad*, to fall (or stop) *short*, to prove (or turn out) *worthless*, to break *loose*, to fall *flat*, to get *ill*, to run *high* (as in 'Prices run high'), to bid *fair*.

**238 The Objective Complement**—When a verb of incomplete predication is transitive and in the active voice, the complement relates to the object and is called the *Objective Complement*, as —

I painted my house *white*   I cut his enquiries *short*  
He took the man *prisoner*   I called him *a fool*  
He made himself of *no reputation*   The General kept his troops *in reserve*  
I heard him say it   He did not see *fit* to come

NOTE—Other instances are—to lay *bare*, to let *alone*, to hold *tight*, to set *free*, to make *sure*, to serve (one) *right*.

**239 The Infinitive Complement**—When the verb of incomplete predication is an auxiliary, the complement is called the *Infinitive Complement*, as —

I can *write*   We must *go*   He will *be* lost

#### VERBS WITH TWO OBJECTS

**240 In the Active Voice**—Many verbs, such as *give*, *bring*, *tell*, *teach*, *forgive*, &c., may take two objects. One of these is

<sup>1</sup> But in 'He made a mistake,' *made* is a verb of Complete Predication.



directly affected by the action of the verb and is called the *Direct Object*, the other is indirectly affected, and is called the *Indirect Object*. Thus in 'give *me* the *book*,' *book* is the direct object, and *me* the indirect object of the verb *give*. Other instances are —

He asked the *boy* his *name*. He heard *me* my *lesson*. Forgive *me* my *fault*. I envy *you* your *talents*. The Magistrate ordered the *prisoner* a *whipping*. This mistake will lose *you* many *mails*. He allowed his *son* fifty *rupees* a month. He played *me* a sad *trick*. Mind you write *me* word as to what happens. The doctor forbade his *patient* *rice*. I gave *him* to understand that I should come<sup>1</sup>. It did *me* good. It caused *her* many a tear. I bore *him* great affection.

**241 Dative of Interest** — Sometimes an indirect object is inserted after verbs which usually take only a direct object, in order to express the *interest* of some person in the action of the verb. Hence this remotely indirect object is called by Grammarians the *Dative of Interest*. It is used to give vivacity to a description, as —

He plucked *me* ope his doublet — *Shaks*

A Jew eat *me* a whole ham of bacon — *Spectator*

NOTE — This Dative of Interest also occurs after intransitive verbs in such phrases as — 'Fare *thee* well,' 'Get *you* gone,' 'Haste *thee* away,' 'He bled *him* home,' 'They sat *them* down.'

**242 In the Passive Voice** — When an Active Verb, taking two objects, is changed into the Passive Voice, either of the two objects may become the subject of the passive verb, while the other is retained as object. Hence, this object may be called the *Retained Object*. Thus, 'I forgave *him* his *fault*' may be turned into the Passive form in two ways —

(1) His *fault* was forgiven *him* by me

(2) *He* was forgiven his *fault* by me

In (1), the original direct object, *fault*, is taken as the subject of the passive verb, and the indirect object, *him*, is retained as the indirect object of the verb, in (2), the original indirect object, *him*, is taken as the subject of the passive verb, and the direct object, *fault*, is retained as the direct object of the verb.

## MOOD

**243 Definition** — **Mood** (*ice*, mode) represents the *manner* in which the action or state denoted by the verb is spoken of

<sup>1</sup> Here the whole phrase 'to understand,' &c., is the direct object

## 244 There are four Moods —

(1) *The Indicative Mood*, which is used in making an asser-tion, as —

He *loves* his mother

(2) *The Imperative Mood*, which is used in commanding or requesting something, as —

*Bring* me the book

(3) *The Subjunctive Mood*, which is used in stating a notion of the mind, as —

If it *rain*, I shall not come

(4) *The Infinitive Mood*, which is used in speaking of an action without reference to person, number, or time, as —

I saw him *go*

## I USES OF THE IMPERATIVE MOOD

245 **The First and Third Persons** —To express the first or the third person of the imperative mood, we generally use, in modern English, the verb *let*, as 'let us go,' 'let him go' In such sentences *let* is the second person of the imperative with its subject omitted

Formerly however, the Subjunctive form of the verb with an Imperative sense was used in the first and the second person —

*Go* thou also —(*E B*, Wych's version)

*Let* us also go —(*E B*, Modern version)

This form of the verb is found also in later English, as —

Well, *sit* thou down,  
And let us hear Bernardo speak of this —*Shaks*

Every soldier *kill* his prisoners —*Id*

*Witness* the streets of Sodom —*Milton*

Yet—*witness*, every hunting hound —*Scott*

Thither our path lies; *and* *we* up the heights —*R. Browning*

*Suffice* it to say that I have come to a decision

246 **Suppositional Use** —The Imperative mood is sometimes used to express a supposition, where we might substitute for it *if* or *though* with the Subjunctive, as —

*Remove* a devil where you will, he is still in hell (*i.e.*, though you remove)

*Suppose* 'twere Portius, could you blame my choice (*i.e.*, if you suppose)? —*Addison*

## HINTS ON THE STUDY OF ENGLISH

, father, *say* I be entertained, what then shall follow?—*Marlowe*

The darkest day,  
till to morrow, will have passed away —*Cowper*  
*th* a Russian, you will find a Tatar

Another way of expressing an hypothesis is by a question, as 'Is  
Let him pry,'—i.e., if any one is afflicted

### USES OF THE SUBJUNCTIVE MOOD

**(Conditional Use)**—The Subjunctive Mood is used to  
proposition that is treated as a mere conception of the  
as the Indicative is used to express a supposition that  
an actual fact, as —

(which may be imagined, but must not be assumed as a fact),  
his fault (Subjunctive)  
guilty (which is assumed as a fact), he ought to have been  
indicative)

Subjunctive mood in conditional sentences is not neces-  
sarily by *if, unless, though, &c.*, as —

Here, I should tell him this  
O God, I shall arrive home to morrow (i.e., if it please God)  
Ie woe, come woe, by Bruce's side,  
Ied the chief, 'will Ronald bide'—*Scott*

**After 'that,' 'lest,' &c.**—The Subjunctive Mood is  
the conjunctions *that, lest, till, if, whether, after, before,*  
it clauses denoting that something is *thought of* as a  
probable contingency, as — غیر ممکن - اتفاق

It is that the prisoner *be* hanged

that it *were* possible

It *will* surprise thee

thou *burst* thy wind —*Shaks*

ask her if she *love* me —*Tennyson*

ask whether Antonio *have* had any loss at sea or no?—*Shaks*

In modern English the tenses of the Subjunctive are often replaced  
compounded of the verbs *may, might, and should*. Thus, for  
and, that he *eat*, we now say 'that he *may eat*', for 'Though  
it will I trust in him,' we say 'though he *should slay* me'

**(Optative Use)**—The Subjunctive Mood is used to ex-  
press, as —

*be* a *god* beside the hill —*Rogers*

*live* the king God *save* the queen

*and* it shame, *forbid* it decent awe —*Crabbe*

Instruction shows that the event desired is impossible, it is only *thought of*

## USES OF THE INFINITIVE MOOD

**250 Two Forms in O E**—Old English possessed two forms of the Infinitive —

- 1 The Simple or Noun Infinitive *writan*
- 2 The Gerundial or Dative Infinitive *to writanne*

In later English these two infinitives became confused with each other and the result is that the *to* of the Gerund has also been prefixed to the Simple Infinitive, while the Gerund has become inflexionless like the Simple Infinitive. Hence we have now only one form, *to write*, to express both uses, as —

- 1 I like *to write* (i.e. I like *writing*—Simple Infinitive)
- 2 I came *to write* (i.e. I came *for writing*—Gerundial Infinitive)

**251 The Simple Infinitive is used—**

- (1) As the subject or the object of a verb, or after the prepositions *but* (or *except*) and *about*,<sup>1</sup> *as* *after* *than*

*To err* is human. I want *to go*

They prize hard I need's and *to be* won by force.—Tennyson

There is nothing left but *to submit*. I was about *to remark*.

- (2) To complete the sense of a preceding noun, pronoun, or conjunctive adverb,<sup>2</sup> as —

I like a boy *to be* truthful. *I want the thing to be done.*

I saw him (to) *fall*

I told him how *to parse* the word. *I know not how to proceed.*

- (3) Absolutely in Interrogation and Exclamation, as —

Why *dread* and *wait* for him longer?—Longfellow

Come, hither, come, a Douglas thou,

And *shun* to wreath the victor's brow?—Scott

*To think* that it should come to this!<sup>1</sup>

Thus *to* *re-see* me of my child!—Goldsmith

Thou *can* a lion's hide?—Shakspeare

**252 The Gerundial Infinitive** is used to express the purpose, (the cause, the condition, or the result of an action)

- (1) It may be attached to a verb, an adjective, or a noun, as —

I came *to see* you (purpose 'for seeing')

I am sorry *to hear* this (cause 'at hearing')

He is slow *to forgive* (condition 'about forgiving')

Give me water *to drink* (purpose 'for drinking')

<sup>1</sup> See § 251. Also after *whether*, as 'I am doubtful *whether* to go or stay'

<sup>2</sup> In such sentences the infinitive is sometimes omitted, as 'that it should come to this' Cf. Oh (I would), that I had wings like a dove'

ing')

n 'deplorable') *lamentable*

condition 'for sparing')

ate (result 'so as to find')

S —

'in order to tell the truth')

er to be brief')

*everything* (condition 'on

enthetical infinitives, and are

you may wit (i.e., know)'. In

*to be sure* means 'I admit';

*re* means 'certainly'—*To wit* {

253 THE OLD FORM OF THE INFINITIVE

*ly, can, shall, will, and  
make, must, need, please*

*earn his lesson* How dare  
*ride him laugh*, He need not

sentences as 'I must have you  
, and by some speakers after  
er,' 'I helped him *dress* his  
especially in the sense of 'to  
are also the verbs under (2)

*ption as, hear, feel, see,  
ie*

*ich him* I saw him *die* I  
the fish *rise* out of the water

*sooner, had as soon, as —*

*t accept* your offer Will you  
*stay*

'would have,' and 'You *had  
t better to go home*'

he *to* can be supplied from

'am ready to die

hey are taught to) *write*

likely to) *swim*

254 The Present (or Active) Participle and the Verbal Noun<sup>r</sup> possessed, in Old English, distinct suffixes —

- 1 Present Participle *writende*
- 2 Verbal Noun *writung*

In later English these two suffixes *-ende* and *-ung* became merged into one, *-ing*, and we have now only one form *writing* to express both uses, as —

- 1 He is *writing* (Present Participle)
- 2 *Writing* is useful (Verbal Noun)

255 The Present Participle —As a consequence of this assimilation in form, a confusion arose between the Present Participle and the Verbal Noun, and hence our modern participle often represents a latent Verbal Noun and an omitted preposition, as —

I shall go *fishing* (i.e., a fishing, on fishing)

The illustrations *preparing* for the third volume (i.e., a preparing, in preparation)

While these preliminary steps were *taking* (i.e., in taking)

256 The Present Participle qualifying a noun should not, however, be used instead of a Verbal Noun qualified by a possessive, as —

*Incorrect* 'He died in consequence of the *doctor not coming*'

*Correct* 'He died in consequence of the *doctor's not coming*'

*Incorrect* 'I insist on *you doing* this,'

*Correct* 'I insist on *your doing* this'

NOTE.—The Possessive form is, however, naturally confined to persons (§ 148), we should say 'I insist on the *letter going* at once (not *letter's*)'

257 The Verbal Noun —As a result of the same confusion the Verbal Noun is sometimes found with the functions of the Participle, since—

(1) It can govern a case, as —

*Flying kites* is a pleasant game (old form *The flying of kites*)

On *breaking open* the envelope, I found nothing inside (old form On *the breaking-open of* the envelope)

There is no *bearing* your *impertinence* (i.e., *the bearing of* your impertinence does not exist as a possible thing)

(2) It can be modified by an adverb or a complement, as —

He gained a prize for *reading correctly*

Nature's chief masterpiece is *writing well* —Pope (But in 'He is *writing well*,' *writing* is a Participle)

He ceased *firing upon* the ship

<sup>1</sup> This term is retained for the sake of convenience, to distinguish these peculiar substantives in *-ing* from other substantives. Otherwise, *drinking*, formed from *drink*, is no more, in itself, a Verbal Noun than *punishment*, formed from *punish*

**Participle** of a few intransitive verbs, when an agent is spoken of, that it has produced in him a certain effect, 'a *learned* man' is a man who, by learning, 'a *plain-spoken* man' has produced the habit of plain speaking, 'a *well-behaved* man' is one who is in the habit of behaving well. Similarly with 'a *well-learned* man', 'the *abdicated* king' (cf § 229). So with—

*learned* — *Cowper*

*well-behaved* — *Bacon*

*learned*

For example, are you in the situation of

not to be confused with adjectives. For example, 'a *learned* proprietor', 'the *well-behaved* mother' (§ 58). It is probable, to some extent, to the analogous but not identical

1,

varieties of form in verbs, which are distinguished by the time (past, present, or future), to the time, that is, whether perfect, imperfect, or indefinite)

IMPERFECT	PERFECT
I am praising	I have praised
I was praising,	I had praised
I shall be praising	I shall have praised

participle from the verb 'to breakfast', is derived from the noun 'breakfast'. Sometimes used in the sense of 'retreated'. Others 'retreated' in a silent valley, (p. p.) or 'furnished with a retreat' (adj.)

• 260 **The Present Imperfect** — The progressive form 'I am writing' expresses the continuance of the action over some time. It is, therefore, usually applied to actions that contain the idea of continuance, as occupations —

*He is pursuing his studies. The boys are playing,*  
—and not to actions that are immediate, as *I am writing*  
*Please lend me your knife, I want it (not, I am writing)*  
*I offer you ten rupees, will you take them? (not, I am offering)*  
Now observe *I took up this coin, and I place it on the edge of the table*  
(not, *I am taking* — *I am placing*)

261 **The Present Perfect** — 'I have written'

The English verb has no Perfect Participle Active, hence the regular formation of the Perfect Tenses was impossible. To make up for this defect, we use the verb *have* and the Passive Participle qualifying the object of the verb, as

*I have written a letter* = *I have (i.e., possess) a letter written*

*I have ascertained this* = *I have (i.e., possess) this ascertained*

NOTE — Hence arises its use with intransitive verbs also, as 'I have lived'

• 262 'Has gone,' 'is gone' — Some intransitive verbs of *going* or *becoming* take two forms of the Present Perfect, 'has gone,' 'is gone' — 'has arrived,' 'is arrived.' Similarly with — *come, depart, retire, return, rise, fall, descend, begin, end, cease, vanish, decay, degenerate, as sleep,*

*The rest were all retired* — Milton

*The harvest is past, the summer is ended* — E. B.

*Miracles are ceased* — Slaks

263 **Strong and Weak Verbs** — Verbs are classified, according to the mode of expressing the past indefinite tense, into—

(a) Strong verbs in which the past indefinite (or preterite) tense is expressed by a change of vowel only, nothing is added to the root as *blow, blew, drink, drank*

NOTE.—The preterite of these verbs was originally formed by reduplication, i.e., by repeating the root of the verb. Thus, *halt* (hold) made the preterite *ha hald*, which was weakened into *ha held, ha hld, held*. Two preterites in English still distinctly show this reduplication, viz., *did* (from *do*) and *hight*<sup>1</sup> (from O. L. *hātan*)

(b) Weak verbs in which the past indefinite tense is expressed by adding *-d* or *-t* to the verbal root (the *e* before *d* unites the suffix to the root) as *jump, jumped, burn, burnt*

NOTE — This suffix *d* is a mutilated form of the auxiliary verb *do*.  
*love d* = *I love did, or I did love*

<sup>1</sup> *Hight* means 'was called,' and is now obsolete



· c rbs —The conjugation is here given of a few  
high mistakes are often made The forms  
quoted

PRETERITE	PAST PARTICIPLE
abode	abode
awoke, awaked	awoke, awaked <sup>2</sup>
bare, bore	{ borne (carried, given birth to) born (given birth to) <sup>3</sup>
began	begun
bade, bid	bidden, bid
clave, clove, cleft	cloven, cleft
clave, <sup>4</sup> cleaved	cleaved
ate, eat <sup>5</sup>	eaten, eat <sup>5</sup>
fled	fled
flowed	flowed <sup>7</sup>
flew	flown
hung, hanged	hung, hanged
laded	laden
laid	laid
lay	lien, lain
lied	lied
lit, lighted	lit, lighted
loaded	loded, laden
loosed	loosed
lost	lost <sup>10</sup>
made <sup>11</sup>	made
pent	pent
penned	penned
rid	rid
rode	ridden
set	set
sewed	sewed, sewn
sang	sung
sate, sat	sat
sowed	sowed, sown

pp A The simple verb *bide* has pret and p p *bided*, as in 'Ho

pp of *brole* and *broken*

verb *to be* as 'He was *born* blind' but 'she has *borne* (not

fusion of the two *cleaves* with each other  
tion in the *Ormulum* (13th century)

'*floun* with insolence and wioce' in the sense of *flowed*, i.e.,

verbs viz *hang hung* intransitive and *hang hanged* transi-  
ure &c being *hung*, and of a man being *hanged*  
was conf unded with *light, lit* (to illuminate) and hence *lit* and  
ity in both senses as, 'He *lighted* the lamp, the bird *lit* on

es *lorn* *forlorn* So Milton (*P L II*, 595) has *frore* for *frozen*  
of *made* 'A *made* man' means 'a successful man' Cf  
a similar way

PRESENT	PRETERITE	PAST PARTICIPLE
Sherr	shore, sheered	shorn, sheared
Spit (to eject saliva)	spat, spit	spat, spit
Spit (to put on a spit)	spitted	spitted
Swell	swelled	swelled, swollen
Swim	swam, swum	swum
Wend	wended <sup>1</sup>	wended
Wind (to twist)	wound	wound
Wind (to fill with wind)	winded <sup>2</sup>	winded

SPECIAL PAST-PARTICIPIAL FORMS<sup>3</sup>

265 *Writ, smit, chid, dread, slid, bit, hid, got, trod, sod* are shortened forms of *written, smitten, chidden, dreaded, slidden, bitten, hidden, gotten, trodden, sodden*. For peculiar uses of *knit, bit, beat, moot*, see §§ 368, 369

266 *Quit* (freed) is an adjective, as in '*quit rent*,' from which came the verb *quit*, 'to set free,' and so intransitively 'to depart,' with p p *quitted*. *Wonted* is an adjective from the noun *wont*, which was originally the participle of O E *won*, 'to dwell,' or 'to be accustomed'. *Worsted* (made worse, defeated) is p p of a verb to *worse*<sup>4</sup> or *wors-t* (with excrecent t, § 107)

267 *Fraught* is a shortened form of *fraughted*, from a verb 'to fraught,' another form of 'to freight,' with p p *freighted*. *Distraught*, for *distracted*, is from *distract*, on the analogy of *caught* from *catch*<sup>5</sup>. Similarly Shakspeare has *raught* for *reached*, and Spenser has *pight* for *pitched*. So *straight* is another form of *stretched*. *Dight* is short for *dighted*, p p of O E *dihtan*, to adorn. *Wrought* is the old p p of *work* and still occurs (§ 367, Note)

268 The Prefix 'ge-'—In Old English the Past Participle had the prefix *ge* (§ 52, Note), as *ge fallen*, fallen. Later this appears as *y* or *i*, as *y clept* (= called), *i sung*, *y chained*, *star y paven* (Shelley). Milton has even *star y pointing*, with *y* (wrongly) prefixed to the present participle. *A go* (i e, *agone*<sup>6</sup>) is the p p of the old verb *agon*, 'to go away,' containing the Gothic prefix *us*, see § 52 (2). *Afraid* is merely a contraction of *affrayed* (§ 42). *I wis* (= certainly) is a corruption of M E *wis*, O E *gewis*, an adjective from the root *wisā*, certain

<sup>1</sup> The other preterite *went* is now used as the preterite of *go*

<sup>2</sup> Scott (*L of I* I, 17) has 'His horn he wound' where *wound* is a mistake for *winded*, i e, 'sounded with the breath'. Conversely, he has *winded* for *wound* (*L of L* V, 2)

<sup>3</sup> For the adjectival forms of Past Participles see § 367

<sup>4</sup> Cf. Milton, *P L* VI, 440

<sup>5</sup> The *t* of *catch* (M E *cachen*) is not part of the root, but is merely euphonic

<sup>6</sup> Cf. 'As poets say, long *agone*'—Butler's *Hudibras*, I, 2, 313

## IRREGULAR VERBS,

13

	PLUR	
3	I 2 3	
is	are	
be	be	
was	were	
were	were	
<i>s Part</i>	<i>Past Part</i>	
being	been	

is present tense, singular and  
it still occurs in legal language,

We be, O E *ben*  
Ye be,  
~~They be,~~

14

is be at present — *Pope*

15

	PLUR	
3	I 2 3	
has	have	
have	have	
had	had	
<i>Part</i>	<i>Past Part.</i>	
having	had	

16

	PLUR	
3	I 2 3	
can	can	
could	could	

= 'I know (how) to do, I am  
analogy, see § 105 *Can* (to  
O E *cunnan*, 'to know,' and  
*d*, as in 'He *couned* his lesson'  
ple of *can* *Uncouth* ('unknown,'  
*couth*, with *un* prefixed

om *has* *Wer t*, again, was formed

not given because the O F Sub-  
took their place

## 272 Dare

	SING				PLUR.		
	I	2	3		I	2	3
<i>Pres Ind</i>	dare	darest	$\left\{ \begin{array}{l} \text{dare} \\ \text{dares} \end{array} \right.$			dare	
<i>„ Subj</i>	dare	dare	dare			dare	
<i>Past Ind &amp; Subj</i>	durst	durst	durst			durst	
<i>Infinitive</i>	dare						
<i>Imperative</i>	dare						
<i>Pres Part</i>			daring				
<i>Past Part</i>			dared				

NOTE — Since *I dare*, like *I can*, is an old preterite, its third person is correctly *he dare* like *he can*, *he shall*, &c., but *he dares* is often, though wrongly, used. *Dare* makes a new preterite and past participle *dared*, when it is used transitively in the sense of ‘to challenge’, as, ‘He *dared* me to do it.’ *Dared* is also in use for *durst*. In ‘*I dare say*’ *dare* is quite unemphatic, and the phrase means ‘probably’.

## 273 Shall

	SING				PLUR		
	I	2	3		I	2	3
<i>Pres Ind</i>	shall	shalt	shall			shall	
<i>Past Ind</i>	should	shouldst	should			should	

## 274 Will

	SING				PLUR		
	I	2	3		I	2	3
<i>Pres Ind</i>	will	wilt	will			will	
<i>Past Ind</i>	would	wouldst	would			would	

NOTE — The form *won't* = *wol not*, the old form of the present being *I wol* or *I wole*. In O E the negative *ne* prefixed to *will* produced *nille* = *will not*, hence came our modern phrase *willy nilly* = *will he, nil he*, or *will I, nil I*, &c., ‘whether he (or I) will or will not’. The transitive verb *will*, as in ‘He *will*s my ruin,’ comes from a weak O E form *willian*, to desire.

## 275 May

	SING				PLUR		
	I	2	3		I	2	3
<i>Pres Ind</i>	may	mayest	may			may	
<i>Past Ind</i>	might	mightest	might			might	

May expresses—

(a) *Permission*

The master tells the boy that he *may* go out

hardly think he will  
y — *Macaulay's Lays*  
be' for 'perhaps')

## Ought

	PLUR	
1	2	3
	ought	

e verb *to owe*<sup>1</sup>, hence, what a man  
om him *Ought* is now used as a  
indicated by using a past infinitive  
The preterite of *owe*, in its modern

## Must

variations of form It is the  
ible, to be free to,' still found  
e it be' *Must* is now used  
xpresses—

master

ve his own way

ved by this time

te except perhaps in 'to wit,'  
e present participle *witting*  
gly, unintentionally' The  
t *wist* are common in older

ie is — *Shaks*

o say — *E B*

ill *do*, 'how do you *do*?' is  
*dugan*), 'to avail, be worth,  
that will suit *or* answer the  
'strong, valiant'

280 **Worth** in 'Woe *worth* the day' (i.e., woe *be* to the day) is the third person singular, present subjunctive (with imperative force) of M E *worthen*, to become —

Woe *worth* the chase, woe *worth* the day,  
That cost thy life, my gallant grey! — *Scott*

NOTE — The noun that follows *worth* is in the Indirect Objective case, as is *me* in *methinks*, *me seems*, *me lists*, *woe is me* (§§ 283, 323)

281 **Quoth**, '(he) says,' '(he) said,' is properly a preterite tense. The present is seen in the compound *be-queath*, 'to assign by will' *Quoth* is always followed by its subject —

*Quoth the raven* "Never more" — *Po.*

282 **Need**, when used as an auxiliary, has for its third person singular *need* instead of *needs* (as if it were a preterite, like *dare*, § 272, NOTE) as, 'He *need* not go,' i.e., he is under no necessity to go. In 'He must *needs* go,' *needs* is an adverb (§ 287).

283 **Thinks** in *methinks* (it seems to me) means 'seems' (O E *thincan*, to appear), and is a different verb from 'I think' (O E *thencan*, to think). The past tense is *methought*. Other impersonal forms are *me seems*, *me lists* (it pleases me). *Please* is impersonal in 'please God,' 'so please you' — i.e., 'if it please God,' 'if it so please you', but, along with *list*, is now often used as a personal verb 'I please,' 'I list'. Examples —

*Methinks* I see my father — *Shaks*

*Him thought* he by the brook of Cherith stood — *Milton*

(They led his) palfrey, when it *need*

*Him listed* (to) erase his battle steed — *Scott*

If *we list* to speak — *Shaks*

## ADVERBS — اَلْأَدْوِيَّةُ

284 **Definition** — An **Adverb** is a word which modifies (a) a verb, (b) an adjective, or (c) another adverb, as—(a) 'Ram speaks *plainly*', 'where are you going?', 'come *hither*' (b) 'the bench is *too* long', 'how many books are there?' (c) 'he writes *very* badly', 'this can be done *more* easily than that'

285 **Simple and Conjunctive Adverbs** — The adverbs in the above sentences are *simple* adverbs, because they merely modify the words with which they are used. *Conjunctive* (or *Relative*) adverbs, in addition to doing this, connect the clause in which

<sup>1</sup> *Thencan* is the causative of *thincan* as *drench* (to m. to drink) is of *drink*, and means literally 'I make to appear,' i.e., to my mind. Chaucer has 'it thynketh me'

as *when* in 'Tell me  
s is *how* he did it' The  
*when, where, whither,*  
*refoe, whereon, whereat,*

in—'Pronounce the word *as*  
was, to the police station'  
er' (*degree*), 'He arrived *as*

English there was a large  
uch formed their adverbs  
Thus—

sort

15

e form of the word (as in  
tive and adverb (§ 158),  
, under the form of *-ly*,  
lverbial suffix, and was  
sh words, as *divine-ly* <sup>2</sup>  
'he talks *like* a fool,' *like* is

v instances remain of  
of nouns, as *needs* (= of  
rys (now *straightway*),  
itive suffix also appears  
n adjective *el*, meaning  
*nce* (O E *twyces*), *thrice*  
*rwards, outwards, home-*  
*of a truth, of course, of*

m —*Shaks*

me time), *at once, for the*  
'17) *Whil s t* <sup>1</sup> (from *while*)  
ined with a preposition in  
me s), *ocsidcs* (= by side s),

ourly, nightly, &c For only see

(§ 43)

fusion with adverbs formed with

t, formerly written without the t,

*Hereabouts* is also a genitival adverb, and means 'about (or near) where', as 'where's *its* do you live?' It is also used as a noun, as in 'I have found out his *whereabouts*'. *Hereabouts*, *thereabouts* are similar forms. *Hereunto* is a corruption of *hitherunto*, a genitival adverb.

**288 Prepositional Adverbs**—A large class of adverbs consist of a noun (or an adjective used substantivally) with a preposition prefixed (§ 36) as, *a-way* (on way), *a-sleep*, *a-foot*, *a-drift*, *a-head*, *a-very* *a-new* (of new), *a-far*, *a-fresh* *between* (by t. and), *between*, *besides*, *beyond* *for-sooth*, *forthwith*, *to-day*, *to-morrow* *indeed*, *on a board*, *withal*. Similarly we say *in vain*, *at random*, *at large*, *in the dark* *in fact*, *at length*, *to boot* (i.e., 'in addition' lit. 'for an advantage')

**289 Compound Adverbs**—These consist of nouns (in the objective case, § 153) qualified by an adjective as, *mean time*, *at once*, *mid-way*, *yester-day* *some-what*, *in an instant*.

**290 Pronominal Adverbs**—There is a class of adverbs which are derived from the pronouns *who*, *the* (now represented by the forms *that* and *this*), *I*.

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PRONOUN	PLACE	MOTION TO	MOTION FROM	TIME	MANNER	CAUSE
<i>Where</i>	where	whither	whence	when	how	why
<i>Thence</i>	there	thither	thence	then	thus	the
<i>Hence</i>	here	hither	hence	—	—	—

---

There are also numerous compound forms, as, *whenceby*, *wherewith*, *wherewithal*, *whereto* *thenceby*, *thencein*, *thenceat*, *thenceo* *hereby* *herein*, *hitherto*.

**NOTE.**—*For why?* met with in English poetry, is a mistaken rendering of the O. E. form *forþy* (= because). *Why* is colloquially used as an expletive denoting slight impatience or surprise, as in 'What is your income?—*Why*, sir, I can hardly tell at present.'

### SPECIAL ADVERBIAL FORMS

**291 Dark-ling** (in the dark) is formed from *dark* by the old adverbial suffix *-ling* or *-long*. Similar formations are *head-long*, *side-long* (older *side-ling*), *flat long*. They are also used as adjectives—'He fell *headlong*' (adv.), 'a *headlong* fall' (adj.)

**NOTE.**—*Graveling* was originally an adverb with this suffix, but was mistaken for a participle and the verb 'to grovel' formed from it. Similarly, *sidelong* and *darkling* produced the verbs 'to sidle,' 'to darken.'

<sup>1</sup> *Altogether* is an adverbial adjective. Other similar double forms are *beside* and *besides*, *truly* and *old* *rightly* and *sometimes* and *sometimes*.

<sup>2</sup> See § 193.

<sup>3</sup> *Why* (O. E. *hu*) is the old instrumental case of *who*. *For why?* occurs in Cowper's *John Gilpin*, line 112.



# STUDY OF ENGLISH

1 — *Whil om* (O E *hwilum*) is the old time) and means 'at whiles,' i.e., for O E *seld*, 'rare,' and *often* (= *oftum*)

to be used with a comparative force in Its superlative is *erst* *Ear ly* (= soon, = before) is another form of *erst*, and e, 'or ever' 1

d of *piece* and *meal*, which is M E of *mal*, a portion The suffix *-meal* spere has *inch meal*, *limb meal*

11 *ay* — *Ay* (yes) is the same word as from a demonstrative root *ya*, and a compound of *yea* and *sy* (= let) O E *ne* (not) and *a* (ever) *Nay* e word *Nay* and *not* sometimes n order to introduce a stronger = 'nay more,' and *not* = 'not red, *nay* ruined, by the disaster', *ot once nor twice* (E B)

des of meaning Thus it signi- k, (3) in return, (4) into a former repeated or energetic response,

*again*

1 — E B

the peer *again* — *Pope*

ot to drop it *again*

not *again* undo — *Shaks*

t came a gallery, and this *again* was

e herdland with wheat? — *Shaks*

honour," said Mr Pickwick, nodding at the tassel of his nightcap, danced

*rain* — *Shaks*

ertunly *again* it maketh virtue shine,

*ingred in the face*  
her *again* is my kinsman — *Shaks*

to explain it (cf *an of*, § 314) and then *ere*

NOTE — *Again* in 'This is as long *again* as that,' 'As much *again*,' &c, implies that the measure or quantity is *repeated*, hence 'as long *again*' = 'twice as long,' and so on

297 **Very** (L. *verus*, credible) means 'true, actual,' as an adjective, as —

There is a *very* life in our despair — *Byron*

Hence it came to mean 'itself, themselves,' &c, as —

At that *very* instant he arrived

Your *very* looks betray you

But *very* is much more common as an adverb, and means 'truly,' and so, 'exceedingly' as, 'I am *very* glad to see you' *Ver*

298 **Only, even** — *Only* is the Old English adjective *án-líc* (one-like), used in Middle English both as an adjective and an adverb. We retain the adjectival use in such phrases as 'an *only* child,' &c. In

*Only* a king can pardon a criminal,

*only* is partly an adjective, since it partly qualifies the noun 'king,' and partly an adverb, since it partly modifies the verb 'pardon.' Thus, on the one hand, 'only a king' does not mean 'an only king,' i.e., 'a single king,' nor, on the other, does the sentence mean that a king can *only* pardon and do nothing else. The meaning is that 'a king, as regards the power to pardon a criminal, is a single person, or stands alone.' Hence *only*, here, is an Adverbial Adjective modifying the whole sentence.

The same explanation applies to *even* (originally an adjective) in such a sentence as

*Even* a cat may look at a king,

which means that 'a cat, as regards looking at a king, is *even*, or on a level with others.'

299 **Never so, ever so** — The old idiom was *never so* as —

That refuseth to hear the voice of the charmer, charm he *never so* wisely — *E. B.*

i.e., 'though he charm so wisely as (he charmed) never before.' Through a misunderstanding of the way in which the negative was here used, *never so* has, in modern English, been turned into *ever so*, and we say colloquially 'I am *ever so* glad to see you.'

NOTE — With this use of *never* may be compared the use of the negative in 'To what lengths did he *not* go?' = 'What lengths were there to which he did not go?' i.e., 'He went to *all* lengths, without exception—he shrank from no excess.'

**300 Adverbs as Adjectives** — Adverbs are sometimes apparently used as adjectives, as—

The *then* king    The *down* train    Thine *often* infirmities (*L B*)  
 Our *sometim.* sister, now our queen (*Shaks*)    In *after* years  
 An *outside* passenger    A *homeward* voyage    The *above* remarks

In such instances a participle or an adjective has dropped out after the adverb. Thus, 'the *then* king' is put for 'the *then* reigning king,' 'the *down* train' is for 'the *down* going train,' &c

NOTE.—When a noun is used *attributively*, it may be modified by an adverb just like any other attributive word, as 'This man, *once the* possessor of a large fortune, is now bankrupt' Cf also 'on the way *back*,' 'a journey *inland*'

**301 Comparison of Adverbs** — Adverbs that are the same in form as the corresponding adjectives (§ 158) form their comparison in the same way as *hard*, *harder*, *hardest* (adv and adj), *fast*, *faster*, *fastest* (adv and adj). We have also *easier*, *earlier*, *seldomer*, *oftener* and *oftenest*, as adverbs, as 'Easier said than done' Adverbs in *-ly* usually express the comparative and superlative by prefixing *more* and *most*, as *more wisely*, *most wisely*, but they are often found in poetry with the suffixes *-er* and *-est*, as —

You have taken it *wislier* than I meant you should — *Shaks*  
 Destroyers *rightlier* called and plagues of men — *Milton*  
 Strange friend, past, present, and to be,  
 Loved *deplier*, *darlier* understood — *Tennyson*

## PREPOSITIONS

**302 Definition** — A **Preposition** is a word placed before a noun or a pronoun to point out its relation to some other thing as 'Ram's book is *on* the table' In this sentence, the preposition *on* points out the relation (here, of *place*) in which Ram's book stands to the table

NOTE.—Prepositions were originally prefixed to verbs, as 'They could not *gain* say (= against say) him', It was only in later English that they were detached from the verb and placed before nouns or pronouns, as 'They could not *say* (anything) *against* him'

**303 Compound Prepositions** — A large class of prepositions are formed by prefixing a preposition to a noun or an adjective used substantively. Thus *amid* (or *amidst*) means *in the middle* (§ 52, 1), and *beside* (or *besides*) means *by the side* (§ 53, 1). Hence, just as we can say 'He stood *beside* me' without inserting the preposition *of* after *beside*, so we can say 'Fields of rice lie

*on either side* the river, ' where *on-either-side* has the force of a preposition So —

If our substance be indeed divine  
And cannot cease to be, we are, at worst,  
*On this side* nothing<sup>1</sup>—Milton

The chief prepositions of this class are the following —

Across, = *on cross*, crossways

Adown = (shortened into *down*) = O E *of dūne*, off the hill

Against = O E *on gign*, in opposition to

Along = O E *and long*, over against in length

Among = (lengthened into *amongst*) = O E *on gemang*, in a crowd

Ament = O E *on efen*, on even, i.e., on a level with, over against, concerning

Around (shortened into *round*) *on round*, in a circle

Athwart = on the cross, across

Below = *by low*, at the bottom

Between = *by twain*, in the middle of

Between = *by two*, in the middle of

Since = M E *sithence*, *sithen* s = *sith than*, after that

NOTE — *Before*, *beneath*, *behind*, *beyond* are compounds of *by* with a preposition or an adverb (§ 53, 1) *Aloft* (O E *on lofte*, in the air) and *abreast* (side by side) are occasionally used as prepositions *أعلى - أعلى*

304 A year, a day, &c — The *a* in these expressions, as —

Passing rich on forty pounds *a year* (= yearly) — *Goldsmith*

Rice is three rupees *a maund*<sup>2</sup>

He gave them four annas *a piece*

He hired the coolies at two annas *a man*

— is not the indefinite article used distributively, but a weakened form of the preposition *on* (§ 52, 1) Thus in Old English we find

An halfpenny *on day* = a halfpenny *a day*

#### PREPOSITIONAL USE OF PARTICIPLES

305 <sup>16</sup> <sup>17</sup> *Barring, bating, concerning, considering, regarding, respecting, touching, owing to* are participles which, from the frequency of their use in certain connexions, have come to be employed without any noun or pronoun for them to qualify Thus

What is your opinion *concerning* these matters?

<sup>1</sup> That is 'We stop short of annihilation' We can further dispense with *on* and say 'I live *this side* the river,' where *this side* is an adverbial objective with prepositional force, see § 15: (n)

<sup>2</sup> This preposition *a* however, soon came to be regarded as the Indef. Art., and hence we find *the* taking its place, as 'Rice is three rupees *the* maund'

would be the regular construction, the noun 'opinion' being qualified by the participle 'concerning', but in

I should like to talk with you *concerning* these matters, 'concerning' has no noun or pronoun for it to qualify, as is used by itself with the force of a preposition (=about)

Similarly,

*Considering* his youth, I shall treat him with lenity <sup>5</sup> - (is regular, since 'considering' qualifies the pronoun 'I', but

*Considering* his youth, his conduct is excusable, 'considering' (since it cannot qualify 'conduct') stands alone with a prepositional force

NOTE.—*Speaking, talking, judging, granting, assuming* are sometimes similarly used —

*Speaking* generally, this will be found to be true

*Talking* of guns, a sad accident happened yesterday

*Judging* from his conduct, he is hardly to be trusted

*Granting* that this is true, what follows?

*Assuming* that you had some excuse, you still acted harshly <sup>reserving undecided, not terminated</sup>

306 *During, notwithstanding, pending* are participles qualifying the following noun in the absolute case (§ 150), as —

*During* this anxious night, Charles slept only two hours—i.e., *this anxious night during* (i.e., lasting), or 'while this anxious night lasted'

307 *Except, save* (F *sauf*) come from the French, and are also, in their origin, instances of the absolute case Thus—

All were drowned *except one man* = all were drowned, *one man being excepted*

Forty stripes *save one* = forty stripes, *one being saved or reserved*.

But they may now be regarded as prepositions, taking the objective case after them <sup>1</sup>

308 *Past* was originally (like *concerning, considering, &c.*) a participle qualifying a noun Thus—

The time was *past* midnight = the time was (or had) *passed* midnight, —where *past* qualifies *time*, and *was past* governs *midnight* in the objective case It then came to be used without a noun for it to qualify immediately, as in

He rode *past* the house,

—where it stands alone with the force of a preposition

<sup>1</sup> Shakspeare, Milton, and other writers have 'save he,' retaining the absolute participial use

كـ - كـ / كـ

309 **Despite** is a noun meaning 'grudge, ill will'. The modern (contracted) form is *spite*. When used with a prepositional force, *despite* is short for 'in despite of,' lit. 'in scorn of,' and so 'notwithstanding,' as — *Despite my efforts he was not elected* = *in spite of my efforts*

310 **Preposition placed last** — In relative clauses, and with interrogative pronouns whether direct or dependent, the preposition is often placed last, as —

*Which*, traitor, thou wouldst have me answer to — *Shaks*

Then thou knowest *what* colour jet is of — *Ib*

*Where* are you going to (= whither)? Tell me *where* you are going to

When the relative is omitted, or when the relative *that* is used, the preposition *must* come last, as —

Here is the book I spoke of (= of which I spoke)

A nation not beneath the reach of any point *that* human capacity can soar to — *Milton*

## CONJUNCTIONS

311 **Definition** — A **Conjunction** is a word used to join together sentences and single words, as 'He said *that* he was a banker', 'He *and* I went together'

312 **Two Classes** — Conjunctions are divided into two classes —

(1) **Co-ordinative** conjunctions, which unite independent clauses

She maketh fine linen *and* selleth it — *L B*

So runs my dream, *but* what am I? — *Tennyson*

(2) **Subordinative** conjunctions, which unite a dependent clause to a principal sentence

*If* it be so, it was a grievous fault — *Shaks*

He sold the horse *because* it went lame

NOTE — Subordinative conjunctions are sometimes used co-ordinatively, as 'He took the prisoners to Rome, *where* (= and there) he slew them'

## CO-ORDINATIVE CONJUNCTIONS

313 **And** is sometimes used to introduce a passionate exclamation, a previous sentence (such as 'Is it true?—Can it be?') being implied, as —

*And* must sad Eva lose her lord? — *Levis*

*And* art thou cold and lowly laid? — *Scott*

*And* wilt thou weep, when I am low? — *Byron*

**314. An if** — *And* was once used in the sense of *if* as well as in the sense of *moreover* that is to say, *and* not only added something, but added it conditionally. Thus in

(1) I will not go out *and* it rains

*and* joins 'it rains,' as a condition, to 'I will not go out,' so that the sentence is equivalent to 'I will not go out *if* it rains'

Then, in order to mark off this use of *and* from the ordinary use, the final 'of *and* (in the sense of *if*) was dropped, and we get

(2) I will not go out *an* it rains

Lastly, when this old force of *an* began to be forgotten, *if* was appended to explain it, and we have

(3) I will not go out *an if* it rains

**315 Both—and should**, strictly, couple only two notions

*Both* wind *and* tide were contrary

But they are sometimes used to join more than two

The God that made *both* sky *and* earth *and* heaven — *Milton*

NOTE—(a) The same thing is true of *either—or*, *neither—nor*, since *either* (O E *ā hwæther*) and *neither* (O E *nā hwæther*) are both compounded of *whether* = 'which of two'. But they have, for a long period, been used in relation to more than two objects. (b) *Whether—or* are sometimes used elliptically with the meaning of *both—and*, as 'All his property, *whether* it be houses or lands, is lost'

**316 Or** (short for *other*) has four uses

(1) Alternative 'This *or* that' *'you or I must be wrong'*

(2) It joins objects without any alternative force

Their strength *or* speed *or* vigilance were given  
In aid of our defects — *Cowper*

(3) Hence it introduces a mere alternative name or synonym.

Christ *or* the Messiah (= that is)

*Brakespere, or The Fortunes of a Free Lance (Title of a Novel)*  
*'Blquette, or what to do and how to do!'*

(4) It is used for 'otherwise'

You must obey my orders, *or* I shall be angry.  
*'Don't vex me, or I shall punish you'*

#### SUBORDINATIVE CONJUNCTIONS.

**317 That** is used to introduce a clause in subordination to a verb, an adjective, a noun, or a preposition —

He said *that* I must go

It is certain *that* this is true

The notion *that* he is a popular man is incorrect

In *that* he liveth, he liveth unto God — E B

NOTE — In these sentences *that* is really the neuter demonstrative. Thus 'He said *that* I must go' means "He said *that*, viz, 'I must go'" 'It is certain *that* this is true' means "*That*, viz, 'this is true,' is certain"

318 Lest (O E *læs*) is a contraction for 'by which the *læs*' Thus 'Take care *lest* you fail' = 'Take care, *by which* (taking care) you may the *læs* fail'

319 Unless was once 'on less' Thus 'I shall not go out *unless* it is fine' = 'I shall not go out *on* (r) *læs* (supposition) than that it is fine' *Than*, and then *that*, were afterwards omitted for the sake of brevity

320 While (O E *hwil*, time) was once 'the while that,' and is really an Objective of Duration of Time [§ 163 (b)] Thus 'While the ploughman whistles' = '(During) the *while* (i.e. time) *that* the ploughman whistles' *Whiles* (used by Shakspeare) is the genitive case used adverbially, hence *whilst* (§ 237 Note) Provided = it being provided = so long as

321 If (O E *gif*) means literally 'on the condition,' but it is not always used to express an hypothesis, as — انرا - قیاسی

If the Puritans suppressed bull baiting it was not because it gave pain to the bull, but because it gave pleasure to the spectators

## INTERJECTIONS حرف نرا

322 Definition — An Interjection is an exclamatory word or sound used to express an emotion of the mind, and is not, properly, a part of speech, since it does not enter into the construction of sentences as, *Ah! Alas! Hurrah! Sic! Pshaw!*

323 Interjectional Phrases — Many phrases and elliptical expressions are used interjectionally, as — *O dear me* (i.e., O dear for me), *Ah me* (i.e., ah for me), *ay me*, *woe is me* (i.e., woe is to me), *for shame* (i.e., alas for, or on account of, shame), *alackaday* (i.e., ah, lack, or loss, on the day), *sounds* (i.e., God's wounds), *Marry* (i.e., the Virgin Mary), *avaunt* (F *en avant*, forward), *jaront thee* (i.e., make room, begone), *hail* (i.e., be hale or healthy), *welladay* (App C), *good bye* (i.e., god b' wi' ye, = God be with you), *well done*, *heigh-ho*

<sup>1</sup> In such sentences the prepositions *after*, *before* *ere* *since* *until* *for* *but* *without* were in earlier English, always followed by *that*, as *Before that* he came. Later *that* was omitted and the prepositions became conjunctions as 'I'll see *before* I go' Just as *that* is now omitted after *because* (= by cause), so it is often similarly omitted after 'on condition' 'In case', provided, 'supposing, &c. as *In case* I come mind you are ready' Now is a conjunction In 'Now you have finished your work, you may go' where *that* is omitted after it

<sup>2</sup> If the old use of 'what time' for '(at) the time when' as *What time* I am afraid, I will trust in thee' (I B)

<sup>3</sup> Sp *ay di mi* (alas for me), a phrase of which Carlyle was very fond



## SEQUENCE OF TENSES

324 **General Rule**—The tense of the verb, in a substantive or an adjective clause, must correspond to the tense of the verb in the principal sentence. Thus—

(1) A present or a future tense in the principal sentence requires a present, a past, or a future tense in the dependent clause, according as the action predicated in the dependent clause is continuing, is completed, or is about to happen, as —

I know	{	that he <i>is</i> wrong
		that he <i>has been</i> wrong
		that he <i>was</i> wrong
		that he <i>had been</i> wrong
		that he <i>will be</i> wrong
	{	that he <i>will have been</i> wrong
		what I <i>write</i>
		what I <i>have written</i>
		what I <i>wrote</i>
		what I <i>had written</i>
He will tell you .	{	what I <i>shall write</i>
		what I <i>shall have written</i>
		how he <i>does</i> it
		how he <i>has done</i> it
		how he <i>did</i> it
We have found out	{	how he <i>had done</i> it
		how he <i>will do</i> it
		how he <i>will have done</i> it

(2) A past tense in the principal sentence requires a past tense in the dependent clause, as —

He asked me	{	whether I <i>saw</i> Ram
		whether I <i>had seen</i> Ram
		whether I <i>should see</i> Ram
		whether I <i>should have seen</i> Ram
He had told me	{	why he <i>went</i>
		why he <i>had gone</i>
		why he <i>should go</i>
		why he <i>should have gone</i>

325 **Exceptions** (a) If the dependent clause states a universal truth, the present tense should be used in the dependent clause, whatever be the tense of the verb in the principal sentence, as —

He *seemed* hardly to know that the earth *was* round the sun

i) The use of *should* (past tense) after *is* (present tense) in

It is a shame that such extravagance *should* be permitted  
is anomalous, and arises out of a confusion between two constructions —

(1) It *would* be a shame if such extravagance *should* be permitted

(2) It *is* a shame that such extravagance *is* permitted

**326 The indefinite form of the infinitive mood may be used with any tense of the principal verb, as —**

I <i>hope</i>	}	to see you
I <i>shall hope</i>		
I <i>hope</i> d		
I <i>had hoped</i>		

He <i>thinks</i> you	}	to be in the wrong
He <i>will think</i> you		
He <i>thought</i> you		
He <i>had thought</i> you		

**327 But the complete form of the infinitive mood must be used when the act expressed by the infinitive is regarded as completed before the time (whether present, past, or future) denoted by the principal verb, as** *especially after the verbs, of*

He *appears to have been* mistaken

He *appeared to have been* mistaken

He *will appear to have been* mistaken

He *seems to have been* mistaken

He *will seem to have been* mistaken

He *seems to have been* mistaken

He *will seem to have been* mistaken

He *seems to have been* mistaken

He *will seem to have been* mistaken

He *seems to have been* mistaken

He *will seem to have been* mistaken

He *seems to have been* mistaken

He *will seem to have been* mistaken

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He *will seem to have been* mistaken

He *seems to have been* mistaken

He *will seem to have been* mistaken

**328 After the past tenses of verbs expressing desire, hope, intention, &c, the complete form of the infinitive implies that the desire, hope, intention, &c, were not realised, as —**

I *wished to have seen* him (but I was not able to do so)

I *hoped to have obtained* a prize (but I did not obtain one)

They *intended to have gone* by that train (but they were too late to go)

He *expected to have come* (but something prevented him)

**329 The phrases *I am to* (go), *I have to* (go), require special notice —**

*I am to go* = it is settled or arranged that I shall go

*I was to go* = it was settled or arranged that I should go

*I have to go* = it is my duty to go

*I had to go* = it was my duty to go

The complete form of the infinitive may be used after *I was*, but not after *I am*, *I have*, *I had* —

*I was to have gone* = it was settled or arranged that I should go (but I did not go)

NOTE — *I should like*, though expressing present desire, is past in form, hence '*I should like to have seen him before he left*' implies that the desire was not realised, as also does '*I should have liked to see him before he left*'. But '*I should have liked to have seen him*' is inadmissible

## REPORTED SPEECH

**330** In reporting speech one of two general methods may be followed — (a) we may give the actual words used by the speaker, this is called Direct Narration, (b) we may give in our own words the substance or meaning of the words used by the speaker, this is called Indirect Narration

### DIRECT NARRATION

**331** In Direct Narration the actual words used by the speaker must be introduced by some verb expressing simple assertion (as *say, remark, &c*) and must be marked off by inverted commas (" — "), the signs of quotation, which are placed at the beginning and the end of the speech reported, as —

Ram said, "It is twelve o'clock"

Ram remarked, "Why did not the man come?"

### INDIRECT NARRATION

**332** In Indirect Narration—

(1) The conjunction *that* is generally inserted before the reported speech, unless, as in the case of Reported Interrogations, some interrogative pronoun or conjunctive adverb is used (§ 333), as —

*Direct* Ram says, "The man is dead"

*Indirect* Ram says that the man is dead

(2) If the verb used by the narrator to introduce the reported speech is in the present or the future tense, the tense of the verb in the reported speech remains unchanged, as —

*Direct* Ram says (or will say), "I am wrong"

*Indirect* Ram says (or will say) that he is wrong

*Direct* Ram says (or will say), "I was wrong"

*Indirect* Ram says (or will say) that he was wrong

But if the verb used by the narrator to introduce the reported speech is in the past tense, the tense of the verb in the reported speech must correspond to it, as —

*Direct* Ram said, "I am wrong"

*Indirect* Ram said that he was wrong

(3) The person of the pronouns and the verbs in the reported speech must correspond to the person of the individual or the object with reference to whom the original speech is made, as —

*Direct* Ram said, " *I am* wrong "

*Indirect* Ram said *that he* (Ram) *was* wrong

*Direct* Ram said to him (Sham), " *You are* wrong "

*Indirect* Ram told him *that he* (Sham) *was* wrong

*Direct* Ram said to me, " *You are* wrong "

*Indirect* Ram told me *that I was* wrong

But no change of person is necessary when the speech is reported to the person to whom it was originally addressed, as —

*Direct* Ram said to you, " *You are* wrong " }

*Indirect* Ram told you *that you were* wrong }

NOTE — We see that in such sentences as 'Ram told him that he was wrong' there may be some confusion as to whether the pronoun *he* refers to the speaker, Ram, or to the person spoken to. This can be obviated only by inserting after *he* the name or designation of the person referred to, as 'he (Ram)' or 'he (the speaker),' or 'he (Sham)'

(4) The demonstratives *this, these, here, hither, hence, &c.*, used by the original speaker, must often be changed into *that, those, there, thither, thence, &c.* in the indirect report of the speech and adverbs of present time must often be changed into adverbs of past time, as —

*Direct* Ram said, " I do not know *this man* "

*Indirect* Ram said that he did not know *that man*

*Direct* Ram said, " There is no need to go just *now* "

*Indirect* Ram said that there was no need to go just *then*

But if *this, here, &c.* refer to objects present at the time of the report of the speech, or to the place in which narrator is at the time of the report, they are not changed to *those, there, &c.* in the reported speech, as —

*Direct* Ram said, " *This* is my book "

*Indirect* Ram said that *this* (*i.e.*, the book before us) was his book

*Direct* Ram said, " The custom is *now* (*i.e.*, in modern times) obsolete "

*Indirect* Ram said that the custom was *now* obsolete

*Direct* Ram said, " Men cannot expect happiness *here* (*i.e.*, in this world) "

*Indirect* Ram said that men could not expect happiness *here*

§333 Reported Interrogations — In reporting interrogations some verb expressing interrogation (and not a verb expressing simple assertion) must be used by the narrator to introduce the

reported speech, and a conjunctive adverb (§ 285) must, if necessary, be supplied after the introductory verb, as —

- Direct* Ram said to me, "Why do you not go home?"  
*Indirect* Ram asked me why I did not go home  
*Direct* Ram said to him, "Which do you like best?"  
*Indirect* Ram asked him which he liked best  
*Direct* Ram said to you, "Are the mangoes ripe?"  
*Indirect* Ram asked you whether the mangoes were ripe  
*Direct* Ram said to them, "What do you mean by such conduct?"  
*Indirect* Ram demanded of them what they meant by such conduct  
*Direct* Ram said to the man, "Where are you going?"  
*Indirect* Ram enquired of the man where he was going

NOTE —Observe that in questions reported indirectly the natural order, *subject followed by predicate*, is observed

**334 Reported Commands or Requests** —In reporting *Commands* or *Requests* originally expressed by the imperative mood, some verb expressing command or request, with an object of the person, must be used by the narrator to introduce the reported speech, and the imperative mood must be replaced by the infinitive, as —

- Direct* Ram said to him, "Do not talk nonsense"  
*Indirect* Ram told him not to talk nonsense  
*Direct* Ram said to me, "Lend me, your pen, please"  
*Indirect* Ram requested me to lend him my pen

**335 Reported Exclamations** —In reporting exclamations some verb expressing exclamation is often used by the narrator to introduce the reported speech, and this verb represents the force of ejaculations used by the original speaker which cannot be otherwise expressed in indirect narration Verbs omitted in the original exclamation must be supplied in the reported exclamation Thus —

- Direct* He said, "Good heavens! What a disaster (it is)!"  
*Indirect* He cried out what a disaster it was  
*Direct* He said, "O (I wish) that I could see them!"  
*Indirect* He exclaimed that he wished he could see them  
*Direct* The captive said, "May Heaven hear my cry!"  
*Indirect* { The captive prayed Heaven to hear his cry  
 { The captive prayed that Heaven might hear his cry

The following special examples may be noticed —

- Direct* He said, "Good bye, my friends!"  
*Indirect* He said good bye to his friends or He bade his friends good bye.

*Direct* He said to him, "For shame, you coward!"

*Indirect* He cried shame on him for a coward

*Direct* The prisoner said, "My Lord, so help me God, I am not guilty"

*Indirect* The prisoner declared to the judge that, so help him God, he was not guilty

*Direct* I said, "Who says to me 'You are a villain?'"

*Indirect* I asked who called me villain

### INTERMEDIATE FORMS OF NARRATION

In addition to the two distinct forms of narration, the direct and the indirect, there are other forms intermediate between them

#### 336 First Intermediate Form

*Direct* John Wilkes declared, "In the height of my success I have never myself been a Wilkite"

*Indirect* John Wilkes declared that in the height of his success he had never himself been a Wilkite

*Intermediate* John Wilkes declared that "in the height of his success he had never himself been a Wilkite"

Here the Intermediate form is distinguished from the Indirect form merely by the insertion of quotation marks ("——") The narrator wishes to draw attention to the fact that he gives not only the substance of what John Wilkes said but his *actual words*, with no change but the necessary ones in verb and pronoun

#### 337 Second Intermediate Form

*Direct* I say, "Why do we not help them?"

*Indirect* I ask why we do not help them

*Intermediate* I ask, Why do we not help them?

This form is the converse of the First Intermediate Form It is often used when a person is reporting his own words He reports the actual words which he originally used, but without the quotation marks, since he does not wish to draw attention to the fact that he does so

#### 338 Third Intermediate Form.

*Direct* The Greeks deliberated over the affair and said, "Our homes in the Peloponnesus are comparatively secure Is it not better for us to fall back and defend the Isthmus of Corinth? Do not, O Leonidas, be foolhardy"

*Indirect* The Greeks deliberated over the affair and said that their homes in the Peloponnesus were comparatively secure, they asked if it was not better for them to fall back and defend the Isthmus of Corinth, and begged Leonidas not to be foolhardy

*Intermediate.* The Greeks deliberated over the affair. Their homes in the Peloponnesus were comparatively secure, was it not better for them to fall back and defend the Isthmus of Corinth? Let not Leonidas be foolhardy.

Here the Intermediate form differs from the Indirect form in omitting the verbs *said*, *asked*, *begged*, used in the Indirect form to introduce the clauses of the reported speech. The reader is left to infer from the context that the author is reporting what the Greeks said, the question and the request being indicated (as in the Direct form) by the construction of the sentences.

## USLS OF SHALL AND WILL

339 The primary sense of 'shall' is 'owe,' implying the notion of *obligation*, or duty imposed by some external power.

The primary sense of 'will' is 'wish,' implying the notion of *volition*, or *desire* felt by the person himself.

340 *I shall go*, meaning originally *I owe* or *ought to go* implies that my going is due not to my own wish but to some external compulsion or influence. But as it was considered more polite, in speaking in the first person of one's own future action, to represent the action as influenced by external circumstances rather than by one's own wish, *I shall* came to be used as the general term to express future action on the part of the person speaking. Hence the original notion of compulsion in the word *shall* is lost when *shall* is used in the first person, and *I shall go* is a mere prediction.

On the other hand, it was considered more polite in speaking in the second or the third person of another's future action to represent the action not as influenced by external circumstances, but as dependent on the will or wish of the person spoken to or spoken of. Accordingly *you will*, *he will* came to be used as the general terms to express future action on the part of the person spoken to or spoken of. Hence the original notion of *desire* in the word *will* is lost sight of when *will* is used in the second or the third person, and *you will go*, *he will go* are mere predictions.

Hence when *mere futurity* is to be expressed, we must use—

I shall	we shall
thou wilt	you will
he will	they will

341 The original notion of *desire* (easily passing into the notion of *determination* or *intention*) in the word *will* is preserved when *will* is used in the first person. *I will go*, literally *I desire*

to go, hence *I am determined to go* or *I intend to go*, is therefore used in promises or threats

Similarly the original notion of *obligation* in the word *shall* is preserved when *shall* is used in the second or the third person. *You shall go, he shall go*, literally *something will oblige you or him to go*, are therefore used to express promises, threats, or commands, that is, in all cases where the action is not dependent on the wish of the person spoken to or spoken of, but is due to some external influence exercised by the person speaking

Hence when *promises, threats, or commands* are to be expressed, we must use—

I will	we will
thou shalt	you shall
he shall	they shall

**342 Examples**—The ordinary uses of *shall* and *will* in the first, second, and third persons, are illustrated in the following sentences

- (1) *I shall be punished* = punishment *is to be inflicted* on me  
*I will be punished* = *I desire or am determined* to be punished
- (2) *Tomorrow will be a holiday* = *tomorrow is to be a holiday* (This might be said by a school boy)  
*Tomorrow shall be a holiday* = *tomorrow is to be a holiday by the permission or order of the speaker* (This therefore might be said by a head-master, but not by a school boy)
- (3) *Whoever finds the missing papers will be rewarded* = a reward *is to be given* to the finder  
*Whoever finds the missing papers shall be rewarded* = *I promise a reward* to the finder
- (4) *Thou shalt not steal*—is a command  
*Thou wilt not steal*—is a prediction

*Shall* is the only form admissible with expressions like—

*I shall be much obliged, I shall be at a loss, I shall be able, I shall be very glad, I shall have much pleasure, &c.*

which in themselves imply *obligation* or some *influence from without*. Since *will* excludes the idea of *obligation*, *I will be obliged* is a combination of two contradictory terms, and *I will be very glad* expresses a *promise* to feel glad, which is absurd

**343 Special Uses of Shall and Will**—The following special uses of *shall* and *will* should be noticed

- (1) "On receipt of this letter the Joint Magistrate *will* proceed in person to investigate the case"



Here *will* is used in giving an official order in a courteous form. The superior officer who gives the order politely avoids the *semblance* of compulsion which would be conveyed by the use of *shall*, and assumes the obedience of his subordinate as a matter of course by putting the order in the form of a mere prediction.

(2) "You *will* always come when you are least expected."

Here *will* is emphasised and implies that your *desire* or *determination* to come is so strong as to produce a *habit* of coming.

Similarly in "Accidents *will* happen," the *will* is emphasised and the *desire* to happen, leading to a habit of happening, is humorously attributed to accidents. Compare "Valour *will* come and go" (*Sheridan*).

Hence *will* has come to be used to express mere *habit* or *tendency*, the idea of *desire* being lost sight of as, "He *will* spend hours together in studying the heavens," i.e., he *is in the habit* of spending, &c.

(3) "This picture *will* be meant to represent the Duke of Wellington."

Here *will* merely predicts the result of further investigation, and '*will* be meant' = '*will turn out on enquiry* to be meant,' implying present uncertainty.

(4) "He *will* not when he may,  
He *shall* not when he *will*" (*Old Proverb*)

These are good examples of the use of *will* and *shall* in their literal senses. 'He that *will* not' = he that *is unwilling*, 'he *shall* not' = the influence of external circumstances will prevent him, 'when he *will*, = when he *is willing*.

(5) "Read the book and you *shall* not find a single mistake."

Here *shall* indicates that the belief of the speaker in the truth of his own prediction is so strong that he will give a guarantee for it. 'You *shall* not find' = 'I *promise* that you will not find, I *guarantee* you will not find,' though the influence of the speaker has really nothing to do with bringing about the result predicted. This *shall* then is used to express *confident prediction*.

**344 Other examples** of the last use may be seen in the following sentences —

An election for a disputed borough *shall* cost the parties £20,000 or £30,000 — *Paley*

An English woman *shall* be a sort of she bagman and she *shall* yet show you this gentle, womanly consciousness — *Addison*

There is not a girl in town but let her (have her will) in going to a mask, and she *shall* dress like a shepherdess — *Jb*

Full soon thy soul *shall* have her earthly freight — *Wordsworth*

The cock's shrill clurion and the echoing horn  
No more *shall* rouse them from their lowly bed — *Gray*

They *shall* perish, but thou *shall* endure yea, all of them *shall* wax old like a garment, as a vesture *shall* thou change them, and they *shall* be changed but thou art the same and thy years *shall* have no end — *E B*

**345 Shall and Will in Indirect Narration** — *Shall* is not altered to *will* nor *will* to *shall* with the alteration of persons which takes place when a speech is reported in indirect narration, but they remain what they were in the mouth of the original speaker Thus *I shall write, You will write* in direct speech, remain *I shall write, You will write* when reported indirectly so that *I say that I shall write, He says that you will write* are predictions Similarly, *I will write You shall write* in direct speech, remain *I will write, You shall write* when reported indirectly so that *I say that I will write, He says that you shall write* are promises or threats

*And* **346 Shall and Will in Interrogations** — The considerations of politeness which cause us to avoid the use of *shall* in the second person when making assertions, naturally lose their force when *shall* is used interrogatively Further, the external influence exercised by the *person speaking*, implied in *shall* when used in assertions, becomes influence exercised by the *person spoken to* in interrogations There is no need, therefore, in interrogations to shun the use of *shall* in the second person, out of a polite desire to avoid the suggestion of compulsion, so that *Shall you?* is used as a simple enquiry as to future action *Will you?* is an enquiry as to the wishes or intention of the person spoken to, and thus is used in requests

*Shall he?* is an enquiry as to whether external influence, exercised by the person spoken to, will be applied to him *Will he?* is the interrogative form of *he will*, and is therefore used as a simple enquiry as to his future action *I will* is an assertion of my own wishes or intention about which it would be absurd of me to ask for information from any one else, hence *Will I?* is inadmissible, and *Shall I?* is used both for simple enquiry into future events and in requests for permission which depends on the wish of the person spoken to Thus —

Shall I?	} are enquiries as to future events (or actions)
Shall you?	
Will he?	

in relation to the *person represented by the pronoun*

Shall I?	} are enquiries as to the wish or intention of the person spoken to
Will you?	
Shall he?	

NOTE —The only occasion on which *Will I?* can be used is when it is a partial repetition of some other person's previous utterance as, 'You will be sure to get the worst of the encounter'—'O I will, *will I?*', or 'Will you do this for me?'—'*Will I?* You know I will' *Will we?* though rarely found, is an admissible form, since the speaker may reasonably feel doubt concerning the wishes or intention of others included with himself in the word *we* as, 'Why *will we* not be content to be human? I do not say, Why *will we* go to war? but, Why *will we* not think twice first?' (J H Newman)

347 Examples —The ordinary uses of *shall* and *will* in interrogations may be seen in the following sentences —

(1) *Shall I* show you my pictures? = is it your *wish* that I should show you my pictures? (enquiry as to *wish*)

*Shall I* die, if I drink this? = is my death *likely* (or certain) to take place, if I drink this? (enquiry as to future event)

(2) *Shall he* be punished? = is it your *wish* or *intention* that he shall be punished?

*Will he* be punished? = is he *going to be* punished?

(3) Where *shall we* dine to day? = where *do you wish* us to dine to day?  
Where *shall we* be this time next year? = where *are we likely* to be this time next year?

(4) *Shall you* be at home this evening? = *are you likely* to be at home this evening?

*Will you* be at home this evening? = *can you promise* to be at home this evening?

(5) What *shall you* do in case of failure? = what *are you likely* to do in case of failure?

What *will you* do in case of failure? = what is it *your intention* to do in case of failure?

## SHOULD AND WOULD

348 The original force of *obligation* or *duty* in *should* and of *volition* or *desire*—hence *intention*, *determination*—in *would* is retained in all three persons when *should* and *would* are used in sentences expressing a simple, unconditional assertion, as —

I (you, he) *should* work hard in lesson time = I (you, he) *ought to* work hard in lesson time

I (you, he) *would* work hard in spite of the heat = I (you, he) *was (were) determined to* work hard in spite of the heat

**349** In dependent and in conditional sentences where *shall* and *will* are used after a present or a future tense, *should* and *would* are similarly used after a past tense, as —

I *know* that I *shall* die

I *know* that you (or he) *will* die

I *knew* that I *should* die

I *knew* that you (or he) *would* die

Do you think that you *shall* go?

Do you think that he *will* die?

Did you think that you *should* go?

Did you think that he *would* die?

I *will* inform you when the next meeting *will* take place

I *informed* you when the next meeting *would* take place

There *will* be an order in the Gazette that no new works *shall* be begun

There *was* an order in the Gazette that no new works *should* be begun

If he *comes*, I *shall* go

If he *came*, I *should* go

} simple statement of future action.

If he *comes*, I *will* go

If he *came*, I *would* go

} statement of intention

If he *comes*, you (or he) *will* go

If he *came*, you (or he) *would* go

} statement of future action

If he *comes*, you (or he) *shall* go

If he *came*, you (or he) *should* go

} statement of obligation

**350** In conditional sentences *should* and *would* are used interrogatively in the different persons according to the rules given or *shall* and *will* used interrogatively

If he *comes*, *shall* I go?

If he *came*, *should* I go?

} enquiry as to future action or enquiry as to the wishes of the person addressed

If he *comes*, *shall* you go?

If he *came*, *should* you go?

} enquiry as to future action

If he *comes*, *will* you go?

If he *came*, *would* you go?

} enquiry as to intention

If he *comes*, *will* he go?

If he *came*, *would* he go?

} enquiry as to future action

If he *comes*, *shall* he go?

If he *came*, *should* he go?

} enquiry as to the wishes of the person addressed

**351** Special uses of *Should* and *Would* — The following special uses of *should* and *would* should be noticed

(1) "The old man *would* often recount his adventures"

Here '*would* recount' = (originally) *wished* (or *was determined*) to recount, and hence *was in the habit* of recounting (§ 343, 2)

- (2) "A simple child—  
What *should* it know of death?" (*Wordsworth*)

Here 'What *should* it know' = What *ought* it to know? and hence, What *could it be* expected to know?

- (3) "He did not know that he *should* die"

Here '*should* die' = *was certain to* die

- (4) "Should I give you        } a little more?"  
"Would you give me        }

These are less direct and therefore more courteous forms than *Shall I* give you a little more? or, *Will you* give me a little more?

- (5) "Would you like me to go with you?"

This is the form ordinarily used in colloquial language, though *Should you* like? is the more correct form

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## CHAPTER IV

## IDIDIOM

352 The word **Idiom** is used in two senses —

(1) Idiom denotes the general structure of a language in its accidence and syntax which gives it a special character of its own. Thus it is an idiom of Bengali that there is no distinction of number in the tenses of the verb, whether the subject be singular or plural as তুমি কর and তোমরা কর, whereas, in English, we must say 'thou *doest*' and 'ye *do*'

This kind of Idiom may be called *Grammatical Idiom*

(2) Idiom denotes uses of particular words or of combinations of particular words, which are often contrary to or inconsistent with the general grammatical usage of the language, and which are commonly known as phrases or phraseological expressions. Thus the sentence 'Starvation stared at my face' is grammatically and syntactically correct, but is phraseologically wrong the true phrase being 'Starvation stared me in the face'

This kind of Idiom may be called *Phraseological Idiom*

353 **The Subject** — It is of English Idiom in the latter sense that this chapter treats. The first kind of Idiom may be mastered by a careful study of the grammar of the language, which provides rules of guidance but Phraseological Idiom, since it depends on no general principle but on habit and association, can be mastered only by long-continued experience in hearing and reading sound English. Some hints and suggestions, however, may be given to aid the student in this difficult subject—a subject which is most important, because new and strange uses or collocations of words will often raise a feeling of the ludicrous and so destroy all seriousness of impression. Hence, no one can use a language effectively who is not master of its idiomatic usage. The following few examples will be sufficient to show the contrast between correct and incorrect Idiom in the use of phrases —

## CORRECT IDIOM

To fly *in* the face of

Out of *doors*

To bring *to bay*

## INCORRECT IDIOM

to fly *at* the face of

out of *the door*

to bring *to the bay*

## CORRECT IDIOM

- To laugh *in* one's sleeve  
 To lie stretched *at full length*  
 To *pick* a quarrel with any one  
 To *pocket* an insult

## INCORRECT IDIOM

- to laugh *at* one's sleeve  
 to lie *fully* stretched  
 to *pick up* a quarrel with any one  
 to *pocket up* an insult

**354 Metaphor in Idioms**—It will be observed that Metaphor enters largely into these idiomatic phrases, and that frequently the idiom consists in the use of a word or words in a metaphorical sense. Thus, when we tell a person to *hold his tongue*, we do not mean that he should literally take hold of his tongue, it is a figurative way of telling him to *be silent*. Similarly, to say that a man is *made of money* is a figurative way of saying that he is *immensely rich*, and when we say that an incident *speaks volumes*, we say metaphorically that it *conveys much information*.

In dealing, then, with what may be called Metaphorical Idioms, two methods of study may be recommended

**355 Methods of Study**—*First*, the student should endeavour to understand clearly the metaphorical use of a word or expression in idioms of this kind, by tracing that special metaphorical use up to the literal or the general use of the word. Thus 'to drive a sword *home*' means to drive it into the inside or heart, because a man's home is the inner spot to which he retires from the outside world.

*Secondly*, the student will do well to collect and classify under one heading the different phrases in which the same word is used with a separate metaphorical meaning. Take, for instance, the word *world*, which bears the general meaning<sup>1</sup> of 'the earth'. We find it used in the following phrases—

- (a) (1) The way of the *world* *a knowledge of the* (1)  
       (2) The *world*, the flesh, and the devil  
       (3) To begin the *world* afresh  
       (4) A *world* of good

*World* means, in (1), 'mankind, human society', in (2), 'irreligion', in (3), 'course of life', and in (4), 'a very large quantity'. The additional phrases—'a man of the *world*,' 'as the *world* goes' belong to (1), 'to get on in the *world*' belongs to (3), 'I would not do it for the *world*,' 'for all the *world* like' belong to (4) (5) *human* -

**356 Of translating Idioms**—It is an excellent exercise in language for the student to translate into his own tongue any English idiom that he meets with, or, on the other hand, to

<sup>1</sup> *World* (wer-elde) means literally 'age of man'

translate his own idiom into English. But, in doing this, he must be very careful not to render the idiomatic word or phrase of the one language literally, but by the corresponding idiomatic word or phrase of the other. Thus, if a Bengali student wished to indicate that the bench on which he sat was full, he would say in Bengali, *স্থান নাই*, but, putting the remark into English, he is apt to say, 'There is no *place*' whereas he ought to say, 'There is no *room*,' since *room* is the English word which, in this sentence, idiomatically corresponds to the Bengali word *স্থান*. The reason of this is that habit and custom have selected one and only one word for use in this phrase, as in many other such phrases,—so that the introduction of any word but the right one, though not ungrammatical, sounds strange and un-English.<sup>1</sup>

**357 Fixed Character of Idiom**—It is, therefore, very important that the student, when he meets with an English phrase, should carefully note the exact words of which it is composed, since he may take it as a general rule that no other word or words can be substituted without spoiling the idiomatic character of the phrase altogether. Thus, Englishmen talk of a thing being '*pulled* (or *torn*) in pieces', but the Native student, calling the phrase to mind incorrectly, writes '*drawn* in pieces'. Similarly he will say that young men are '*soaked* in pleasure' instead of '*immersed* in pleasure'. Sometimes an entire phrase is thus dealt with, as when we find 'he cuts off from his view' for 'he loses sight of'. The mere substitution of the plural for the singular number may be fatal to an idiom as when we find 'the man retired, laughing in his *sleeves*'. Another writer speaks of 'killing two birds *in one shot*'. '*at one shot*' would have been correct English, but he has quite missed the phrase that he meant to have used, namely, 'To kill two birds *with one stone*'. Other instances are —

CORRECT FORM	INCORRECT FORM
To <i>carry</i> a matter to extremes	to <i>put</i> a matter to extremes
The matter <i>tumbled</i> in the balance	the matter <i>shook</i> in the balance
To <i>throw</i> dust in one's eyes	to <i>give</i> dust in one's eyes
<i>Out of</i> the frying pan <i>into</i> the fire	<i>from</i> the frying pan <i>to</i> the fire
His <i>better</i> half ( <i>i.e.</i> , wife)	his <i>dear</i> half
To <i>cut off</i> one's nose to spite one's face	to <i>cut</i> one's nose to spite one's face
To go to <i>ruin</i>	to go to <i>ruins</i>
To <i>cast</i> one's eye upon a thing	to <i>throw</i> one's eye upon a thing
This excuse <i>will not hold water</i>	this excuse <i>holds no water</i>
Many a time and <i>oft</i>	many a time and <i>often</i>

<sup>1</sup> See Chapter VI for numerous errors of this kind



**358 Particularisation of Use** — It should be noted that some words and phrases <sup>that were once general</sup> have come to be restricted in their use, so that they can be employed idiomatically only in certain connections or with certain meanings. Thus in Elizabethan English we find the expression a *fast foe*, but in modern English we speak only of people being *fast friends*, and never of their being *fast enemies*. Not a few of these specialised expressions are instances of the Degradation of words (§ 97) thus the word *addicted* is never used in relation to a good habit but always in relation to a bad one, we say a man is *addicted to gambling*, but never that he is *addicted to economy*. The following are further instances —

## CORRECT USE

## INCORRECT USE

He was totally <i>defeated, mistaken, wrong, &amp;c</i>	He was totally <i>victorious, correct, right, &amp;c</i>
He richly deserves <i>punishment, his fate, &amp;c</i>	He richly deserves <i>reward, his good fortune, &amp;c</i>
His <i>failure, misfortunes, &amp;c</i> , served him right	His <i>success, good luck, &amp;c</i> , served him right
You must abide by the consequences (said of something <i>bad</i> )	You must abide by the consequences (said of something <i>good</i> )
He is prone to <i>idleness, &amp;c</i>	He is prone to <i>diligence, &amp;c</i>
I broke the news to him (said of <i>bad</i> news)	I broke the news to him (said of <i>good</i> news)
• He cut a <i>sorry</i> (or <i>poor</i> ) figure	He cut a <i>noble</i> figure <sup>1</sup>
He died in the lap of <i>victory</i>	He died in the lap of <i>defeat</i>
• I pocketed the <i>injury, affront, &amp;c</i> <sup>or</sup>	I pocketed the <i>favour, induess, &amp;c</i>
This <i>bodes ill</i> (or <i>no good</i> ) <sup>&amp;c</sup>	This <i>bodes good</i>
He is in <i>bad plight</i> <sup>state</sup>	He is in <i>good plight</i> <sup>state</sup>
• He imprecated <i>curses</i> upon me	He imprecated <i> blessings</i> upon me
He is an <i>inveterate talker, gambler, &amp;c</i>	He is an <i>inveterate scholar, philanthropist, &amp;c</i>
He perpetrated a <i>crime, &amp;c</i>	He perpetrated a <i>duty, &amp;c</i>
• I must retrench my <i>expenditure, &amp;c</i>	I must retrench my <i>trade, &amp;c</i>
He was implicated in the <i>conspiracy, &amp;c</i> <sup>plot</sup>	He was implicated in the <i>good work, &amp;c</i>
An accident has happened to him (said of something <i>bad</i> )	An accident has happened to him (said of something <i>good</i> ) <sup>3</sup>
• Egregious <i>folly, carelessness, &amp;c</i>	Egregious <i>wisdom, care, &amp;c</i>
Implicit <i>confidence, faith, reliance, &amp;c</i>	Implicit <i>love, hope, &amp;c</i>
Condign <i>punishment</i>	Condign <i>reward</i>

<sup>1</sup> But 'to cut a *fine* figure' may be said ironically

<sup>2</sup> This is sometimes, but rarely, used

<sup>3</sup> But we can speak of 'a *happy* accident'

## CORRECT USE

## INCORRECT USE

A besetting <i>sin</i> , <i>fault</i>	A besetting <i>virtue</i> , &c.
A flagrant <i>blunder</i> , &c.	A flagrant <i>excellence</i> , &c.
A glaring <i>error</i> , &c.	A glaring <i>truth</i> , &c.
A foregone <i>conclusion</i>	A foregone <i>result</i>
Sheer <i>loss</i> , <i>folly</i> , &c.	Sheer <i>gain</i> , <i>wisdom</i> , &c.
Utter <i>ignorance</i> , <i>folly</i> , &c.	Utter <i>knowledge</i> , <i>wisdom</i> , &c.
A bevy of <i>ladies</i>	A bevy of <i>gentlemen</i>
The livelong <i>day</i> , <i>night</i>	The livelong <i>week</i> , <i>month</i> , <i>year</i>
He came the other <i>day</i> , <i>night</i>	He came the other <i>week</i> , <i>month</i> , <i>year</i>
At <i>night</i> <sup>1</sup>	At <i>day</i>

NOTE.—Similarly, the word *philosophical* is generally confined to religious discussions or disputes, and *explanation* and *refutation* are chiefly applied to disquisitions about *religious* matters. *Confidence* and *subsidy* are used of money or property only. The word *costs*, when used in the plural number, has generally an ironical meaning. Some words have become so specialised as to be almost wholly technical, as *astratagem*, *missionary*, *electric*, *look-keeper*, *indefatigable*, *exaltation*, *parole*, *multitude*, *conscience*, *commute*, *distemper*, *cohabit*.

359 **Obsolete expressions**—Obsolete or nearly obsolete words and obsolete meanings or uses of words are often preserved in idiomatic phrases. Hence the student must be careful not to take such words out of their settings and bring them into general use, since they are mostly restricted to the phrases in which they occur. Thus the word *will* (= *he will*, *etc.*, *not will*) survives only in the phrase 'will he, *will* he?' (= *whether he will or not*), and therefore may not be introduced elsewhere, as in 'The Hon'ble Judge did *will* (refuse) the offer'. The following are the principal phrases of this kind.—

PHRASE	MEANING
<i>Kin</i> <sup>2</sup> and <i>kin</i>	<i>relations</i> and <i>kinsfolk</i>
<i>Care</i> and <i>care</i>	<i>anxiety</i> and <i>care</i>
<i>Stark</i> and <i>stiff</i>	<i>rigid</i> <sup>3</sup> and <i>stiff</i> <i>not easily bent</i>
To go to <i>rack</i> and <i>ruin</i>	to go to <i>wrack</i> ( <i>etc.</i> , <i>wreck</i> ) and <i>ruin</i>
To keep <i>watch</i> and <i>ward</i>	to keep <i>watch</i> and <i>guard</i>
<i>Time</i> and <i>again</i>	<i>repeatedly</i>
To be at one's <i>beck</i> <sup>4</sup> and <i>call</i>	to be at one's <i>nod</i> and <i>call</i> <i>con-</i>
<i>Piercing</i> and <i>sterling</i>	<i>piercing</i> and <i>sterling</i> <i>pretty</i> <i>the</i>
Neck and <i>crop</i>	neck and <i>crop</i> ( <i>etc.</i> , <i>completely</i> )

<sup>1</sup> See § 293 (2).

<sup>2</sup> Often written *willy nilly*. See § 274, Note.

<sup>3</sup> Lat. *acquiescentia*.

<sup>4</sup> Hence *strong* and then *strongly*, *utterly*, as in 'stark mad'. For *stark naked*, see 'Of 'Nods and becks and wreathed smiles'—Milton.

PHRASE	MEANING
Without <i>rhyme</i> or reason	without <i>sound</i> or sense (i.e., without any cause whatever)
Sick or <i>sorry</i>	sick or <i>ill</i> (used of a horse)
Part and <i>parcel</i>	part and <i>portion</i>
<i>Odds</i> and ends	<i>points</i> (i.e., bits) and ends
Tear and <i>tret</i>	(allowance for) wear and <i>waste in carriage</i>
<i>Spick</i> and <i>span</i> new	new as a <i>spike</i> (i.e., nail) just made and a <i>chip</i> just cut off
<i>Weal</i> <sup>1</sup> and woe	<i>welfare</i> and woe
By <i>hook</i> or by <i>crook</i> <sup>2</sup>	by some means or another
Cheek by <i>jowl</i>	cheek by <i>jaw</i> (i.e., with heads together, in close proximity)
<i>Tit</i> for <i>tat</i>	<i>tip</i> for <i>tap</i> (i.e., blow for blow)
To stand one in good <i>stead</i> <sup>3</sup>	to be a good substitute
In the <i>nick</i> of time	just at the right moment
On <i>pain</i> of death	on <i>penalty</i> of death
To fall (or run) <i>foul</i> of	to come into collision with
To run a <i>rig</i>	to have a frolic <i>مسلول - مسلول</i>
To pay one's <i>shot</i>	to pay one's <i>scot</i> (i.e., share)
To get off <i>scot</i> free	to get off free from <i>payment</i> (i.e., unhurt, safe)
To do one a <i>shrewd</i> <sup>4</sup> turn	to do one an <i>ill</i> turn
To give one a <i>shrewd</i> blow	to give one a <i>severe</i> blow
To take <i>umbrage</i> <sup>1/2</sup>	to take <i>offence</i>
To be in one's <i>teens</i>	to be above 12 and under 20 years of age
To raise a <i>hue</i> and cry	to raise a <i>hoor</i> (i.e., clamour) and cry
To <i>wage</i> war	to <i>engage</i> in war
To <i>chop</i> <sup>5</sup> and change	to <i>veer</i> and change
To toil and <i>moil</i>	to toil and <i>drudge</i>
To learn by <i>rote</i>	to learn by repeating over the words, without attention to the meaning
To have neither <i>chick</i> nor child	to have neither <i>young one</i> nor child
To be in <i>vogue</i>	to be in <i>fashion</i>
To be of no <i>avail</i>	to be of no <i>effect</i>
To look for a needle in a <i>bottle</i> of hay	to look for a needle in a <i>bundle</i> (or <i>truss</i> ) of hay

<sup>1</sup> Cf 'the common *weal*'

<sup>2</sup> Under the old forest laws the villagers were not allowed to cut wood they might take only what withered boughs, &c. they could collect by employing *hooks* and *crooks*

<sup>3</sup> *Stead* = standing of instead

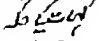
<sup>4</sup> See § 101

<sup>5</sup> Lit 'to cheapen, barter' We also say 'the wind *chops*,' and speak of 'a *chopping* sea'

## PHRASE

To lie in *wait*  
 Widow's *weds*  
 In *sine* ✓

## MEANING

to lie in *ambush*   
 widow's *mourning clothes*  
 in *conclusion*

NOTE — Similarly with the italicised parts of the following words — *still-born*, *strait laced* (cf 'a *strait* waistcoat'), *ill favoured*, *soothsayer*, *wayfarer*, *houghingstock*, *grazingstock*, *newfangled*, *woe begun*, *safe conduct*, *footpad*, *freebooter*, *journeyman*, *onslaught*, *ruthless*, *ruckless*

## WORD-COLLOCATION ✓

360 In employing idiomatic phrases, the student must be careful, not only to use the right word, but also to put it in the right place. Thus 'from *immemorial time*' is an incorrect collocation, we always say 'from *time immemorial*'. In the same way '*kin* and *kith*,' 'through *thin* and *thick*' are unidiomatic collocations for '*kith* and *kin*,' 'through *thick* and *thin*', and 'I will do as much as *lies in me*' is not so idiomatic as 'I will do as much as *in me lies*'. Similarly 'to be at *the door of death*,' 'to have a thing at *the ends of one's fingers*' are inadmissible for 'to be at *death's door*,' 'to have a thing at *one's fingers' ends*'. We say 'I cannot, *for the life of me*, understand what you mean', *for my life* would be idiomatically incorrect.

361 **Double Phrases** — In the case of phrases where two words or notions are coupled together, care should be taken to place the words or notions that compose them in the idiomatic order. Thus we should not say '*shade* and *light*' instead of the more idiomatic '*light* and *shade*'.

Two general principles govern the collocation of the parts of these phrases

362 I Where there is a distinction in meaning between the parts, that part is mentioned first which naturally and logically occurs first to the mind —

(a) As being first in time or order of events thus in 'To destroy a thing *root* and *branch*,' *root* is placed before *branch* because a tree is cut down before it is cut up. Similarly, in 'He has lived on the estate *man* and *boy* for the last twenty years,' *man* is put first, because, in a review running backwards from the present time, that which is the more recent naturally occurs to the mind first. So with —

Much cry and little wool  
 To tar and feather  
 Cut and dried

Now and again  
 Now and then  
 Ever and anon

House and home	For ever and a day
(To be) up and doing	Many a time and oft
(To live) from hand to mouth	Now or never ✓
In word and deed	To give and take
Law and equity <i>العدل - المساواة</i>	Wear and tear ✓
Touch and go	✓(To go down) on one's hands and knees
From first to last	✓(To be) at sixes and sevens
The ebb and flow	Sooner or later
In sackcloth and ashes	Whip and spur
To buy and sell	Penny wise and pound foolish
Winds and waves	✓Over head and ears (in love, in debt)
Here and there	✓A fair field and no favour
(That is) neither here nor there	

## (b) As being higher in place as—

From head to foot	Hand and seal
From top to bottom	Cap and gown
From top to toe	✓(To be all) skin and bone
High and low	(To turn one out) neck and heels
(To drag a thing in) by the head	Stocks and stones
and shoulders	Hedge and ditch

## (c) As being the pleasanter alternative as—

Friend or foe	Ups and downs ✓
Right or wrong	Use and abuse
Weal and woe	For better, for worse
Rich and poor	Little or nothing
By fair means or foul	✓The pros and cons
Peace and war	✓To ply fast and loose (with any one)
Yes or no	

NOTE — *Kill or cure, sink or swim*, would seem, at first sight, to be opposed to this rule, but, in these phrases, *kill* and *sink* are put first on purpose to show that the person who uses them is as fully prepared for the occurrence of the former as of the latter alternative, the phrases imply recklessness about consequences Cf *neck or nothing*

## (d) As being the more important, emphatic, general, or familiar as—

Great and small	Heart and soul <sup>1</sup>
More or less	✓(To beat one) black and blue
✓(To go) through thick and thin	✓(To do a thing) by fits and starts
Fire and sword	Wind and tide
✓ Horse and hounds	(To run) cats and dogs

<sup>1</sup> But to try head and heart is inadmissible

Horse and foot (of soldiers)	(To lead) a cat and dog life
Man and wife	Through the length and breadth of the land
Light and shade	High and dry
Flesh and blood	Rough and ready
Son and heir	Slow and steady
A man and a brother	(To lose) heart and hope
Man and beast	Under lock and key
Heaven and earth	Life and limb
Far and near	Meat and drink
Offence and defence	Room and to spare
Right and left	For good and all
(To play) ducks and drakes	To him and haw
The rank and file	To all intents and purposes
Each and all ✓	Milk and water
(To fight) tooth and nail	

NOTE — When there is little or no distinction in meaning between the parts, the more familiar term is also usually placed first as, *fair and square*, *by leaps and bounds*, *eyes and means*, *safe and sound*, *to toil and moil*, *well and good*

363 II Where there is little or no distinction of meaning between the parts so as to cause one part naturally to occur to the mind first, and where one part is a dissyllable, there is a tendency, for the sake of sound and rhythm, to place the dissyllable last as—

Free and easy	Sum and substance ✓
Wit and wisdom	Will and pleasure
Sick or sorry	Fire and fury
Wind and weather	Lot or little
First and foremost	High and mighty
(A) hole and corner (policy)	Fire and <u>brimstone</u> کبر
The loaves and fishes ✓	Rites and ceremonies
Goods and <u>chattels</u> ممتلكات	Gall and wormwood
Stuff and nonsense	Rough and tumble
Bag and baggage ✓	Fair and above board
— (To go through) fire and water	Prize and penalties

NOTE — (a) In *early and late*, *chapter and verse*, *hammer* (stronger instrument) and *logs*, *powder and shot*, *to muddle and make*, *merry and (yet) wise*, *little and (also) good*, the natural or logical order is preserved. We say 'good, bad, and indifferent,' 'births, deaths, and marriages,' because *good and bad*, *births and deaths* are natural antithetical couples, to which *indifferent* and *marriages* are respectively additions. 'Free, gratis, and for nothing' follows Rule II. (b) Where the phrase is a quotation, the original order of words must be preserved as 'The feast of reason and the flow of soul' (*Pope*),

'Weeping and gnashing of teeth' (*E B*), 'Moth and rust' (*E B*), 'Over the hills and far away' (*Gay*), 'Sound and fury' (*Shaks*), 'Head and front' (*Ib*)

**364 The Collocation of some Adjectives**—There are a few phrases consisting of a noun and its qualifying adjective in which the adjective is placed *after* rather than *before* the noun. In some cases this is due to the influence of the French idiom, as in 'Court martial', in others, to a desire to emphasise the adjective by its unusual position, as when a newspaper paragraph is headed 'Tiger-hunting extraordinary'. Similarly, 'I yield to no man *living*' is more emphatic than 'I yield to no living man', and 'I appeal to Philip *sober*' means 'I appeal to Philip *when he is sober*'. Other instances are —

blood royal	letters patent
theatre royal	heirs male
body politic	malice prepense
wealth untold	honour due
point-blank	Church militant
matters ecclesiastical	Church triumphant
heir apparent	Viceroy elect
generations unborn	sum total
knight errant	devil incarnate
lord paramount	price current
poet Laureate	things temporal <sup>1</sup>
governor general	things eternal <sup>1</sup>
notary public	darkness visible <sup>2</sup>
sign manual	Lords Temporal and Spiritual <sup>3</sup>

NOTE—In *Poetry* the adjective may often come after its noun, as 'I have seen *hours dreadful* and *things strange*' (*Shaks*)

**365 So-called Adjectives**—There is a group of so-called adjectives, all compounded with the prefix *a-* (§ 52), which are not true adjectives<sup>1</sup> since they can be used only predicatively and cannot be placed as *epithets* before the noun. Thus, we can say 'The boat is *adrift*,' but not 'The *adrift* boat', and 'The man is *ashamed*,' but not 'The *ashamed* man'. Similarly with the following —

abroad	alive	afloat	aghast	afraid
amiss	alike	awry	awake	aware
abof	asleep	akin	athirst	

<sup>1</sup> From the English Prayer-book so also 'the life immortal'

<sup>2</sup> Really a quotation from Milton <sup>3</sup> That is the Peers and the Bishops

<sup>4</sup> On the other hand these words are not true adverbs since they can qualify nouns as, 'is something amiss with him', 'His education abroad has improved him' Cf § 300

But *above*, *adroit*, *alert*, though belonging to this class of words, may come before the noun *Live* (short for *alive*) is placed only before the noun thus, 'a *live* lion,' but not 'the lion is *live*' *Alone* (= all one) is very rarely placed before its noun, *lone* (short for *alone*) may come either before or after the noun

**366 Some other Adjectives**—*Livelong* is used only before the noun as, 'the livelong day', not 'the day is livelong' *Gentle* in the sense of noble, well-mannered, usually comes before the noun as 'a gentleman,' 'he is of gentle blood' *Sorry* has a different meaning according as it is used before or after the noun thus, 'the fellow is sorry' means that he is *grieved*, but 'a sorry fellow' means a *contemptible* fellow Note here that 'a sad fellow' means not one who is himself sad, but one who makes others sad to think of him *Stout*, when not joined with another adjective (as in 'stout and strong'), usually means *fat*, and 'a stout man' = 'a fat man' We also say 'he *stoutly* denied it' for 'he vigorously denied it'

**367 Adjectival and Participial forms.**—Sometimes one or both forms of the past participle of a verb are used as adjectives and placed before the noun, while another form is used as a participle, or *vice versa* as—

## ADJECTIVAL FORM

A *drunken* (not *drunk*) man  
*Past* (not *passed*) days  
 A *sunken* (not *sunk*) ship  
 A *shrunk* (not *shrunk*) limb  
 Roast (not *roasted*) meat  
 Molten (or *melted*) lead  
 Dread (or *dreaded*) thunder  
 A *hidden* (not *hid*) meaning  
 A *lighted* (not *lit*) candle  
 A *burnt* (not *burned*) child  
 Ill *gotten* (not *ill got*) wealth  
 A *bidden* (not *bid*) guest  
 Mown (not *mowed*) grass  
 Sown (not *sowed*) ground  
 A *sewn* (not *sewed*) cloth  
 Hewn (not *heaved*) stone  
 For *gotten* (not *forgot*) promises  
 A *graven* (not *graved*) image

## PARTICIPIAL FORM

the man is *drunk* (not *drunken*)  
 the days have *passed* (not *past*)  
 the ship has *sunk* (not *sunk*)  
 the limb has *shrunk* (not *shrunk*)  
 the meat is *roasted* (not *roast*)  
 the lead is *melted* (not *molten*)  
 the thunder is *dreaded* (not *dread*)  
 the meaning is *hid* (or *hidden*)  
 the candle was *lit* (or *lighted*)  
 the child is *burned* (or *burnt*)  
 his wealth is *ill got* (or *ill gotten*)  
 the guest was *bid* (or *bidden*) to the feast.  
 the grass is *mowed* (or *mown*)  
 the ground is *sowed* (or *sown*)  
 the cloth is *sewed* (or *sewn*)  
 the stone is *heaved* (or *hewn*)  
 his promises are *forgot* (or *forgotten*)  
 the image is *graved* (or *graven*)

NOTE — Observe that we speak of 'wrought iron,' but we say that mines are *worked*



**368 Participial forms in Metaphor**—Sometimes on form of the past participle is used in metaphorical phraseology to the exclusion of the other, as —

The mansion is *shorn* of its splendours (not *sheared*)  
 He is *laden* with guilt (not *loaded*)<sup>1</sup>  
 These truths are *graven* on my memory (not *graved*)  
 I started, and my flesh *creept* (not *crept*)  
 Conscience *stricken*, poverty *stricken* (not *struck*)  
 Well *stricken* in years (not *struck*)<sup>2</sup>  
 His enemies are *clothed* with shame (not *clad*)<sup>3</sup>  
 He is *girt* about with foes (not *girded*)  
 He is *bereft* of all hope (not *bereaved*)  
 Close *knit*<sup>4</sup> friendship (not *knitted*)  
 The *gilded* mountain tops (not *gilt*)  
 The news is *fraught* with joy (not *frighted*)  
 Dry had *broke* (not *broken*)

NOTE — *Rough shod*, when used literally, is an adjective, as ‘a *rough shod* horse’ but when used metaphorically, it is an adverb, as ‘to ride *rough shod* over one’s feelings’ *Broad cast* is generally used metaphorically and adverbially, as, ‘errors are sown *broad cast* over his pages’ We say, ‘with colours flying,’ when we wish to speak literally, as, ‘the army marched *with colours flying*’ When we speak figuratively, we say ‘with flying colours’, as, ‘he came off *with flying colours*,’ i.e., he was triumphantly successful

**369 Participial forms in Phrases**—In some instances one participial form has come to be appropriated to certain phrases to the exclusion of the other, as —

To go down on one’s *bended* knees (not *bent*)  
 To be one’s *bounden* duty (not *bound*)  
 The biter *bit* (not *bitten*)  
 To show the *cloven* foot (not *cleft*)  
 A well *foughten* field (not *fought*)  
 The ship was *hove* to (not *heaved*)  
 I am dead *beat* (not *beaten*)  
 A *loaded* gun, cannon, &c (not *laden*)

NOTE — In ‘a *moot* point’ (i.e., a point for mootings or discussing), *moot* is a noun. *Agéd* (disyllable) means ‘old,’ as ‘an *agéd* man’ *aged* (monosyllable) means ‘showing signs of old age,’ as ‘he is *aged* very much since I last saw him’

<sup>1</sup> But we can say ‘His memory is *loaded* with facts’

<sup>2</sup> Shakspeare has ‘well *struck* in years’

<sup>3</sup> But ‘A vine *clad* hill’ is right

<sup>4</sup> So ‘Firmly *knit* (i.e., strongly made) was Malcolm *Grime*’—Scott

## ADJECTIVES USED AS NOUNS

370 There are many instances in English of Adjectives which have come to be used as Nouns<sup>1</sup>, and often their conversion into substantives is so complete that they form plurals and possessives. In most cases the adjectives so used are such as are common in men's mouths, so that brevity was desirable, and the nouns that thus dropt away and are understood after them are mostly of a general character, or so familiar that they could easily be mentally supplied. Thus we say *a noble* and *nobles*, instead of *a nobleman* and *noblemen*, and we can talk of *catables* and *drinkables*, instead of *catable things* and *drinkable things*. But the student must remember that there is only a *limited number* of such instances, and that he cannot take any adjective he pleases and use it as a noun. If he is talking about a person being unfit for a post, he must not speak of him as an *unfit*, or say that he belongs to the class of *unfits*<sup>2</sup>. Adjectives used as substantives may be classified as follows —

371 (1) The notion of 'person generally' is understood in connection with many of these adjectives as—the *ancients*, the *moderns*, the *Commons*, the *Notables*, one's *equal* and *equals*, one's *superior* and *superiors*, one's *inferior* and *inferiors*, one's *senior* and *seniors*, one's *junior* and *juniors*, a *minor* and *minors*, one's *buffers*, one's *elder* and *elders*, a *divine* (i.e., a clergyman) and *divines*, a *prodigal* and *prodigals*,<sup>3</sup> an *unfortunate* and *unfortunates*, a *native* and *natives*, a *dear* and *dears*, one's *fair* (i.e., one's mistress), a *mortal* and *mortals*, a *worthy* and *worthies*, a *juvenile* and *juveniles*, an *innocent* and *innocents*, a *criminal* and *criminals*, a *lunatic* and *lunatics*, a *white* and *whites*, a *black* and *blacks*, a *detective* and *detectives*, *irreconcilables*, an *individual* and *individuals*, as —

I have found out a gift for my *fair* (i.e., my fair lady).

The Old Testament *worthies* = the worthy men or heroes of Old Testament history

A mean *white* = a low class white man, a lousier

The slaughter of the *Innocents* = the slaughter of the Jewish children by Herod

✓ NOTE — National and sect or party names are adjectives used as nouns, as an *Italian* and *Italians*, a *Hindu* and *Hindus*, a *Christian* and *Christians*, a *Jacobite* and *Jacobites*, except when the name ends in a syllable as, a

<sup>1</sup> For the use of adjectives for their corresponding abstract nouns, as *pale* for *paleness*, see § 156, cf. also § 214

<sup>2</sup> But we can speak of a coat being a good *fit*, i.e., well fitting. We have also the noun *misfit*.

<sup>3</sup> Shakespeare has an *unthrif* for an unthrifty person. The Soudan war has brought in a *friendly* (native) and *friendlies*.

*Dutchman* and *Dutchmen*, an *Englishman* and *Englishmen* (But *Dutch*, *English*, &c, without an article, can be used for the Dutch and the English languages)

372 (2) The notion of 'thing generally' is understood in connection with the following —

A *secret* and *secrets*, a *due* and *dues*, a *good* (i.e., benefit) and *goods* (i.e., property), an *explosive* and *explosives*, a *missile* and *missiles*, an *extra* and *extras*, a *sweet* (i.e., a sweetmeat) and *sweets*, *bitters*, *by-gones*, *surroundings*, *valuables*, *moveables*, *breakables*, *disagreeables*, &c, *contraries*, *odds* &c—

The *secrets* and the *bitters* of life = the sweet and the bitter things (or events) of life

To give the devil his *due* = to treat even the worst person justly

I let *by-gones* be *by-gones* = do not recall past unpleasant events

Dreams go by *contraries* = dreams are in inverse relation to events (i.e., a bad dream indicates a good event, and *vice versa*)

373 (3) The notion of a particular person or thing is understood in connection with the following —

A *general* (and *generals*) = a general officer in the army

A *major* (and *majors*) = a major officer in the army

A *pink* (and *pinks*) = a species of pink flower

An *empty* (and *empties*) = an empty hamper or similar receptacle for goods

A *monthly* (and *monthlies*) = a monthly magazine

A *fortnightly* (and *fortnightlies*) = a fortnightly magazine or newspaper

A *weekly* (and *weeklies*) = a weekly magazine or newspaper

A *daily* (and *dailies*) = a daily newspaper

A *mute* (and *mites*) = a hired mourner at a funeral

A *familiar* (and *familiars*) = a familiar spirit, an attendant demon

An *ironclad* (and *ironclads*) = an ironclad ship

An *obituary* (and *obituaries*) = an obituary notice

A *Political* (and *Politicalls*) = a Political officer

*Incidentals* = incidental expenses

*Greens* = green vegetables

The *Reds* = the Red (flag) Republicans in France

On the *right* and on the *left* = on the right hand side and on the left hand side

*Rights* and *lefts* = shoes for the right and the left foot

A *penny dreadful* = a penny newspaper full of dreadful tales

A *uniform* (and *uniforms*) = a uniform dress

To go from *bad* to *woise* = to go from a bad state of things to a worse state of things

To put down a thing in *black* and *white* = To write a thing down with black ink on white paper, to make a formal written statement of a thing

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The *long* and *short* of a matter = the sum and substance of a matter

To give a *loose* to one's appetite = to give a loose rein to one's appetite, to indulge it without restraint

NOTE —(a) The words *panic* (a panic fear), *shoal* (shoal water), though properly adjectives, are now used chiefly as substantives (b) Some grammatical terms are instances of adjectives used as nouns, as, a *genitive* and *genitives*, a *plural* and  *plurals*, a *passive* and *passives*, a *mute* and *mutés*, a *liquid* and *liquids*, &c

374 (4) The notion of 'part,' 'portion,' or 'region' is understood in connection with—*vitals*, *intestines*, *posteriors*, one's *right* and *rights*, *a green* (as in 'a bowling-green'), *a common* (as in 'the village common'), *wilds* (as in 'the wilds of America') and with the adjectives in the following —

✓ The *thick* (i.e., the thick or crowded part) of the *fray* The *small* of the back The *white* of an egg The *whites* of the eyes ✓ The *best* of it<sup>1</sup> is that &c = the most interesting or noticeable feature of the business is that &c. ✓ Stung to the *quid* (i.e., the most vital or sensitive part) = deeply affected ✓ The *fat* and the *lean* (i.e., parts of meat) ✓ To live on the *fat* of the land (i.e., on its richest products, in plenty) O'er *rough* and *smooth* she trips along (*Wordsworth*)

375 (5) The following adverbial phrases in which the adjective takes the place of a noun, may be classified together —

(a) *Measure*, *degree*, *rate* is understood with—in *full*, *at full*, *to the full*, *at the full*, *in the main*, *not at all*, *at best*, *at worst*

(b) *Way*, *manner* is understood with—in *vain*, *in short*, *in public*, *in secret*, *out of the common*, *in common*

(c) *Time* is understood with—in *a little*, *before long*, *to the last*, *at latest*, *of old*, *in future*, *at present*, *for the present*, *once for all*

(d) *State*, *condition* is understood with—in *the dark*, *in the open* (i.e., out of doors), *for the best*, *in the ascendant*, *on high*

### 376 ELLIPTICAL PHRASES

Besides the phrases already noticed, there are some other phrases which are elliptical,—that is, which require that some additional word or words, omitted for the sake of conciseness, should be *mentally* supplied, if the phrase is to be made formally or logically complete Thus —

Sink or swim = *whether one sink or swim*, i.e., fail or succeed ✓

Will he, nill he = *whether he will or no*

No sooner said than done = *it is no sooner said than it is done*

Practice makes perfect = *practice makes one perfect* ✓

Provided you go = *it being provided that you go*

<sup>1</sup> But 'To have the best of it' (and 'to get the better of a person') means 'to gain the advantage'

I am safe, thanks to you<sup>1</sup> = I am safe, thanks (for my safety) *being due* to you

To let well alone = to let *that which is* well alone

This coin will pass current here = this coin will pass *as being* current here

He lud about him with a stiel = he lud *blows* about him with a stick

To see fur ply (*also* To see fair) = to see *that* ply *is* fair

He is ill, and no wonder, since, &c, = he is ill, and *there is* no wonder *at* it, since, &c

You may take it and welcome = you may take it and *be* welcome *to it*

To set like one possessed = to set like one possessed *of evil spirits*

One more effort, and we shall succeed = *let us make* one more effort, and we shall succeed

I am not such a fool as to believe that = I am not such a fool as *I should be a fool* to believe that

I shall return in an hour, if not sooner = I shall return in an hour, if *I do* not *return* sooner

He more than smiled, he laughed outright = he *did something* more than smile, he laughed outright

To ride and tie = to ride (a given distance) and then tie up *the horse* (for the next comer)

Often the omitted word is an adjective, which is easily supplied from the context, as —

A man of family, birth, breeding, position, &c = a man of *good* family, birth, breeding, position, &c

A man of principle = a man of *good* principle

A person of quality = a person of *high* quality

Women of condition = women of *nigh* condition

To shout at the pitch of one's voice = to shout at the *highest* pitch of one's voice

He is stupid to a degree = he is stupid to an *indefinitely great* degree

This is just the thing = this is just the *right* thing

I was in time for the meeting = I was in *good* time for the meeting

That remark is out of place = that remark is out of the *right* place

He gave himself airs = he gave himself *conceited* airs

He made a figure on the occasion = he made a *fine* figure on the occasion.

I was of age yesterday = I was of *full* age yesterday

To call out names = to call out *ill* names

To be in a temper = to be in a *bad* temper

I lost my train, as luck would have it I lost my train as *ill* luck would have it

Valour and conduct = valour and *good* conduct

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<sup>1</sup>Thanks to is often used as a mere prepositional phrase, meaning 'owing to, as 'Thanks to his light weight, he won the race.'

# ‘ WORDS FOLLOWED BY PREPOSITIONS <sup>1</sup>

**377** There are many Nouns, Adjectives, Verbs, and Participles in English which take particular and appropriate prepositions after them. In a few instances, more than one preposition may be admissible thus we can speak of a river as *abounding in* fish or *abounding with* fish or a person may be said to be *careless of* or *careless about* the consequences of his actions. As a general rule, however, one and only one preposition can follow a particular word used in a particular sense, and it is wrong to say ‘I am *ashamed for* your conduct’ instead of ‘I am *ashamed of* your conduct’, or ‘In *respect for* these matters’ instead of ‘In *respect of* these matters,’ though ‘I have a great *respect for* your opinion’ is quite correct.

Since the use of wrong prepositions, or the incorrect insertion or omission of prepositions after words is an error into which the student is exceedingly liable to fall, he should carefully note for himself, in the course of his reading, the true idiomatic use. A few hints and illustrations are here given to help him in some of the more difficult points of the subject.

**378 Infinitive wrongly introduced**—It is a very common mistake for the Indian student to use the Infinitive after this class of words in place of a preposition followed by a Verbal Noun. Thus he will write ‘He was *prevented to go*’ instead of ‘He was *prevented from going*’, or ‘He was *successful to gain* the prize’ instead of ‘He was *successful in gaining* the prize.’ So a person may *succeed to* an estate, but he *succeeds* (or has success) *in* a business. Sometimes either construction is admissible thus ‘He was accustomed *to take* long walks’ is equally correct with ‘He was accustomed *to taking* long walks’, or ‘I am afraid *to speak*’ with ‘I am afraid *of speaking*’. But the student must not write—

Hindered <i>to come</i>	<i>for</i>	hindered <i>from coming</i>
Prohibited <i>to go</i>	„	prohibited <i>from going</i>
Debarred <i>to compete</i>	„	debarred <i>from competing</i>
Resigned <i>to submit</i>	„	resigned <i>to submitting</i>
Assisted <i>to do</i>	„	assisted <i>in doing</i>
Desirous <i>to succeed</i>	„	desirous <i>of succeeding</i>
Fearful <i>to fail</i>	„	fearful <i>of failing</i>
Confident <i>to prevail</i>	„	confident <i>of prevailing</i>
Bent <i>to come</i>	„	bent <i>on coming</i> <sup>2</sup>

<sup>1</sup> For a list of the principal words of this class, see Appendix D

<sup>2</sup> But we may be determined *to come* or *on coming*, we may be resolved *to speak* or *on speaking*, we may decide *to go* or *on going*

Intent <i>to win</i>	for	intent <i>on winning</i>
Negligent <i>to pay</i>	„	negligent <i>in paying</i>
Am I correct <i>to think</i> this?	„	am I correct <i>in thinking</i> this?
You are right <i>to believe</i> this	„	you are right <i>in believing</i> this
I am fortunate <i>to have</i> a son	„	I am fortunate <i>in having</i> a son
He despaired <i>to pass</i>	„	he despaired <i>of passing</i>
He desisted <i>to talk</i>	„	he desisted <i>from talking</i>
He excelled <i>to paint</i>	„	he excelled <i>in painting</i>
✓ He repented <i>to speak</i>	„	he repented <i>of speaking</i>
He meditated <i>to resign</i>	„	he meditated <i>resigning</i>
Fondness <i>to read</i>	„	fondness <i>for reading</i>
A passion <i>to gamble</i>	„	a passion <i>for gambling</i>
✓ A pretext <i>to stay</i>	„	a pretext <i>for staying</i>

379 Prepositions confused — The prepositions (1) *in*, *into*, (2) *upon* (or *on*), *over*, (3) *by*, *with*—are liable to be confused

(1) *In—into* We speak of—‘falling *in* love,’ ‘coming *in* sight,’ ‘taking *in* hand,’ ‘revelling *in* mischief,’ ‘being immersed *in* pleasure,’ ‘steeped *in* misery,’ ‘dipped *in* water,’ ‘bathed *in* blood,’ ‘dissolved *in* tears’ (but ‘melted *to* tears’), ‘cut *in* two,’ ‘divided *in* half,’ ‘engaged *in* business,’ ‘immured *in* prison,’ ‘sunk *in* depression,’ ‘put *in* danger,’ ‘entangled *in* a scheme,’ ‘implicated *in* a crime,’ ‘involved *in* a difficulty,’ ‘enlisted *in* the army,’ ‘merged *in* a total’ But we speak of—‘falling *into* a passion,’ ‘bursting *into* tears’ (but ‘to burst *out* crying’), ‘coming *into* the mind,’ ‘coming *into* collision with,’ ‘taking *into* consideration,’ ‘relapsing *into* poverty,’ ‘penetrating *into* a secret,’ ‘prying *into* a matter,’ ‘plunged *into* debt,’ ‘inveigled *into* a plan,’ ‘introduced *into* society’

✓ NOTE —We say ‘This has no foundation *in* reason,’ not ‘*of* or *on* reason’, ‘This matter was brought *to* light,’ not ‘*into* light’, ‘This is sad *in* the extreme,’ not ‘*to* the extreme’, ‘The sum devoted *to* (not *in*) the purpose’

(2) *Upon, on,—over* The preposition *upon* (or *on*) follows the verbs *congratulate, determine, dilate, descant, speculate, calculate, discourse, expatiate, reflect, ruminate, encroach, enjoin, enlarge, doat, hinge, dawn*. We say ‘He meditated *upon* (i.e., considered) the shortness of life,’ but ‘He meditated (i.e., purposed) revenge’

✓ *Over* follows *use, ponder*, and such verbs as *rule, domineer, exult, triumph, tyrannize, preside*, and such nouns as *predominance, precedence, control* میرعلی حسن پور

✓ NOTE —*Influence* may be followed by *upon* and *with* as well as by *over* We say ‘He is pre eminent *above* all the rest,’ not *over* We are revenged or revenge ourselves *on* our enemies A person may fall *on* the ground *on* his

head. To *persuade upon* means to persuade, to *prevail over* means to overcome.

(3) *By—with* It should be noted that, when *by* and *with* are used in the same sentence to denote causality, *by* marks the agent and *with* the instrument of the action, as —

Abel was killed *by* Cain *with* a stone

The tiger was shot *by* the sportsman *with* a rifle

**380 Prepositions inserted or omitted.**—The student must beware of wrongly inserting or omitting prepositions after words of this class. Thus we do not *assist to* a person, but *assist* him; we do not *sign to* a deed, but *sign* it; we do not *violate against* a rule, but *violate* it; we do not *investigate into* a matter, but *investigate* it; we do not *contemplate upon* a landscape, but *contemplate* it; we do not *confuse up* things but *confuse* them; feeling does not *pervade through* our mind, but *pervades* it. On the other hand, we do not *dispense a* person's services, but *dispense with* them; we do not *prevail a* person, but *prevail with* or *upon* him; we do not  *muse a* matter, but  *muse over* it; we do not *boast* our talents but *boast of* them; we should not *beware* dogs, but should *beware of* them. Similarly we are *aware of* a fact, we *partake of* a meal, *approve of* conduct, *avow* an opinion, *believe in* God, *confess to* a suspicion, *resort to* a plan, *proceed with* a business, *comply with* a demand, or say that an action *admits of* no excuse.

(NOTE.—We *compensate a* loss, but *compensate a* person *for* a loss; We *inform, affright, assure, remind, convince, suspect, accuse, convict, rob, cheat, baffle, deprive, defraud, beguile, cure, &c.*, persons of things, we *ask, demand, require, beg, crave, buy, &c.*, things of persons.)

**381 Corresponding words with different Prepositions.**—As a general rule, the same preposition follows words that correspond to each other, as participle and noun, or adjective and noun in—

{ I am acquainted *with* him

{ My acquaintance *with* him

{ I am ignorant *of* his intention

{ My ignorance *of* his intention

It is the same with *anxious for*—*anxiety for*, *dependent on*—*dependence on*, *apprehensive of*—*apprehension of*, *fit for*—*fitness for*, *jealous of*—*jealousy of*, *exempt from*—*exemption from*, and many others. But not a few such corresponding words take different prepositions after them, as —

{ I sympathise *with* you

{ I feel much sympathy *for* you

{ I am satisfied *with* your conduct

{ I feel great satisfaction *in* (or *at*) your conduct

<sup>1</sup> Except in poetry, as 'Boast no more your mighty deeds' (Shirley), 'Beware the pine tree's withered branch' (Longfellow).



{ He is <i>descended from</i> the king	{ <i>Preparatory to</i> departure
{ He is a <i>descendant of</i> the king	{ <i>Preparation for</i> departure
{ <i>Regardful of</i> his interests	{ <i>Proud of</i> his children
{ <i>Regard for</i> his interests	{ <i>Pride in</i> his children
{ <i>Fond of</i> money	{ I am <i>hopeful of</i> success
{ <i>Fondness for</i> money	{ I <i>hope for</i> success
{ <i>Pursuant to</i> his wishes	{ <i>Delighted with</i> him
{ In <i>pursuance of</i> his wishes	{ <i>Delight in</i> him

Similarly we say *ashamed of* but *shame at*, *capable of* but *capacity for*, *desirous of* but *desire for*, *prejudicial to* but *prejudice against*, *partial to* but *partiality for*, *derogate from* but *derogatory to*, *except (trans verb) from* but *exception to*, *result (verb) from* but *result (noun) of*, *ambitious of* but *ambition for*, *confident of* but *confidence in*, *respectful to* but *respect for*, *alien to* but *alienation from*, *angry with* (a person) but *anger at* (a thing), *envious of* but *envy at*, *affectionate to* but *affection for*, *conform to* but *conformity with* (or *to*), *aspire to* (or *after*) but *aspiration after*, *need of* (or *for*) but *needful for*, *agree with* (or *to*) but *agreeable to*, *wanting in* but *want of*

**382 Corresponding forms with different Prepositions**—In some instances, words that differ but slightly in form from each other, and which might be expected to take the same prepositions after them, are followed by different prepositions. Thus we say 'he is *dependent on* your aid,' but 'he is *independent of* your aid', '*regard for* appearances,' but '*disregard of* appearances' Similarly we say—

✓ I have a <i>dislike to</i> him	but	I have a <i>liking for</i> him
I am <i>sensible of</i> pain	„	I am <i>insensible to</i> pain
He is <i>equal to</i> me	„	he is <i>co equal to</i> me
✓ He is <i>qualified to compete</i>	„	he is <i>disqualified from competing</i>
He <i>encouraged me to proceed</i>	„	he <i>discouraged me from proceeding</i>
My <i>trust in</i> you is great	„	my <i>distrust of</i> you is great
This is <i>contrary to</i> that	„	this is <i>contrasted with</i> that
<i>Subsequent to</i> his departure	„	<i>consequent upon</i> his departure
I am <i>different from</i> <sup>1</sup> you	„	the matter is <i>indifferent to</i> me
✓ He is <i>neglectful of</i> his business	„	he is <i>negligent in</i> his business.

**383 Words followed by different Prepositions**—As has been seen already, there are some words of this class which can be followed by more than one preposition. In such instances, a difference of preposition generally carries with it a difference

<sup>1</sup> *Different to* is often found, but is *lipshod English*. *Averse to* has superseded the too strictly correct *averse from*

in usage or in meaning. Thus, in ordinary usage, we are vexed *with a person* and vexed *at an event*, it is the same with *angry*, *disgusted*, *displeased*, *enraged*, *annoyed*, *offended*, *exasperated*, *delighted*. Similarly we are *irritated*, *provoked*, *excited*, *affected*, &c., by persons, at events. Compare the following pairs of sentences —

{ You have the <i>advantage</i> of me	{ You are <i>liable</i> for damages
{ You gained an <i>advantage</i> over me	{ You are <i>liable</i> to a fine
<del>I waited upon</del> { I <i>waited upon</i> him at his office	{ I <i>concur</i> with you
{ I <i>waited</i> for him two hours	{ I <i>concur</i> in your decision
{ He <i>prevailed upon</i> me to consent	{ The statesman <i>deals with</i> politics
{ He <i>prevailed over</i> me in the matter	{ The grocer <i>deals in</i> tea
<del>I agree with you</del> { I <i>agree</i> with you	{ He <i>lent</i> money at high interest
{ I <i>agree</i> to your proposal	{ He <i>lent</i> money on good security
{ I <i>attended upon</i> his leisure	{ We are <i>responsible</i> to God
{ I <i>attended</i> to his commands	{ We are <i>responsible</i> for our actions
{ He was <i>invested with</i> the crown	{ I <i>charge</i> my failure to you
{ His money is <i>invested in</i> the funds	{ I <i>charge</i> you with my failure
<del>I am afflicted with fever</del> { I am <i>afflicted with</i> fever	{ His face is <i>familiar</i> to me
{ I am <i>afflicted</i> at your failure	{ I am <i>familiar with</i> his face
{ I <i>blush</i> for you	{ Let us <i>proceed</i> to business
{ I <i>blush</i> at your misconduct	{ Let us <i>proceed with</i> the business
{ What is the <i>cause</i> <sup>1</sup> of this delay?	{ I have done my <i>duty</i> by him
{ Is there any <i>cause</i> for this delay?	{ I have done my <i>duty</i> in this matter
{ He is the <i>slave</i> of his passions	{ <i>Think over</i> (or <i>on</i> ) what I have said
{ He is a <i>slave</i> to his passions	{ <i>Think of</i> me when I am gone
{ He is <i>possessed of</i> property	{ He is <i>destined</i> for the Bar
{ He is <i>possessed with</i> an idea	{ I am <i>destined</i> to failure
{ I <i>differ with</i> you on that subject	{ He was <i>disappointed of</i> the prize
{ I <i>differ from</i> you in disposition	{ I am <i>disappointed in</i> you
{ To <i>compare</i> great things with small	{ I demand <i>vengeance upon</i> him
{ Ovid <i>compares</i> anger to madness	{ I demand <i>vengeance for</i> his deeds
{ Saul was <i>converted to</i> Christianity	{ God will <i>provide for</i> our wants
{ Satan was <i>converted into</i> a serpent	{ We must <i>provide against</i> this risk
{ I am <i>tired of</i> doing nothing	{ <i>Communicate with</i> him on this
{ I am <i>tired with</i> my exertions	{ <i>Communicate</i> this to him
{ What is the <i>use</i> <sup>2</sup> of asking?	{ I am not <i>concerned in</i> the transaction
{ There is no <i>use in</i> asking	{ I am much <i>concerned at</i> his losses
{ This is the <i>subject of</i> inquiry	{ I <i>except</i> you from blame
{ This is a <i>subject for</i> inquiry	{ I <i>except to</i> <sup>3</sup> your testimony
{ You are <i>disqualified from</i> competing	{ He <i>parted with</i> his property
{ You are <i>disqualified for</i> the post	{ He <i>parted from</i> his family

384 **Analogy misleading**—In dealing with these words, the student should remember that he cannot always rely upon

<sup>1</sup> So with reason, occasion, ground &c. but pretext is followed by for only

<sup>2</sup> Accessus takes for only need takes of or for indifferently

<sup>3</sup> More commonly, 'I take exception to'

the guidance of analogy He must not, for instance, think that because we *consent to* or *agree to* a demand, we therefore also *comply to* or *acquiesce to* a demand, we *comply with* and *acquiesce in* it Compare the following pairs of sentences —

✓ { He is <i>short of</i> money	{ I am <i>acquainted with</i> him
{ He is <i>deficient in</i> politeness	{ I am <i>known to</i> him
{ I am <i>alarmed at</i> your rashness	{ I am <i>inured to</i> misfortune
{ I am <i>afraid of</i> your rashness	{ I am <i>hardened against</i> misfortune
{ I was <i>amused at</i> his proceedings	{ He <i>pretends to</i> great accuracy
{ I was <i>interested in</i> his proceedings	{ He <i>aims at</i> great accuracy
{ He is <i>eager for</i> renown	{ This is <i>foreign to</i> the purpose
{ He is <i>covetous of</i> gain	{ This is <i>remote from</i> my intention
{ His income is not <i>adequate to</i> his needs	{ He is <i>free from</i> fever
{ His income is not <i>sufficient for</i> his needs	{ He is <i>rid of</i> fever

Similarly we say *despair of* but *hope for*, *help to do* but *assist in doing*, *taken up with* but *absorbed in*, *poor in* but *destitute of*, *rich in* but *lavish of*, *diligent in* but *careful of*, *extravagant in* but *prodigal of*, *maimed in* but *lame of*, *remiss in* but *careless of*, *replete with* but *full of*, *wanting in* but *devoid of*, *fertile in* but *productive of*

## IDIOMATIC USES OF PREPOSITIONS

385 Prepositions were originally Adverbs expressing relation in *Space*, next they were applied to relation in *Time*, and lastly they were used figuratively to mark relation to other *Attendant Circumstances*, as —

I was present *at* the Court (*Space*) *at* twelve o'clock (*Time*), *at* your request (*Attendant Circumstance*)

We can conceive of various *Space* relations, which may be denoted by appropriate prepositions. These relations may be conceived of in connection with the notions either of *Rest* or *Motion*. Thus —

### REST

Rest near with contact	at 'I was <i>at</i> home'
Rest near without contact	{ by 'I stood <i>by</i> him'
	{ with 'I sat <i>with</i> him'
Rest on the surface	on 'The house <i>on</i> the hill'
Rest in the interior	in 'He rides <i>in</i> a carriage'

MOTION

Motion towards resulting in contact	to 'He is gone <i>to</i> school'
Motion towards not resulting in contact	for 'He sailed <i>for</i> Japan'
Motion away from the upper surface	{ of 'The balloon was within 100 yards <i>of</i> the ground'
	{ off 'He jumped <i>off</i> the chair'
Motion away from the exterior	from 'He came <i>from</i> the town'
Motion along the interior	{ through 'The carpenter bored <i>through</i> the plank'
Motion to a higher point	up 'He ran <i>up</i> the ladder'

These are the simple prepositions, the rest, expressing these and other new relations, are all derivatives of these simple forms. Thus *after* is formed by the addition of the comparative suffix *-ter* (§ 2) to the root *af*, which corresponds to the simple preposition *of*, and *a-b-out* (= on-by-out), *be-fore* (= by-fore), *through-out*, *with-in*, &c, are merely prepositions compounded from these simple forms.

The prepositions will now be considered in detail, with special reference to the numerous idiomatic phrases in which they occur.

ABOUT

386 **About** (= on-by-out, *i.e.*, on that which is *by* the outside) has for its primary meaning *close proximity to the outside*, as in 'Bind them *about* thy neck (*E B*)', 'Have you any money *about* you (*i.e.*, on your person)?', 'Keep your wits *about* you' (*i.e.*, close to you, so as to be ready for use). Then it is used more generally in the sense of *over*, *around*, as in 'He wandered *about* the town', 'To beat *about* the bush (*i.e.*, to deal with the mere outside of a matter—not to come to the point).

Hence it is used figuratively in the sense of—

(1) *Close to, on the verge of* — *قريب*

It is *about* three o'clock. This happened *about* a year ago (cf its adverbial use in 'I am *about* tired out', This wall is *about* as high as that) He is *about* to be married *State*

(2) *Engaged in* (of occupations) —

I must be *about* my Father's business (*E B*) I sent him *about* (*i.e.*, to engage in) his business (implying angry or abrupt dismissal) 'What are you *about*?' (*i.e.*, what are you doing?) 'Mind you set *about* the inquiry at once (*i.e.*, set yourself to engage in it)

<sup>1</sup> Here *about* indicates no very close contact with the work—no sedulity, hence the question implies slight fault finding

(3) *On all sides of, concerning* —

To consult *about* a matter Tell us all *about* it the war I will see *about* this  
What *about* your promise?

**387 Adverbial Uses** — *About* is used as an adverb in the following phrases —

He went two miles *about* (i.e., he made a *circum* of two miles) ✓ They did it, turn and turn *about* (i.e., every one in his turn) To turn (or face) *about* (i.e., round) To come *about* it (i.e., to come round, to happen) ✓ To bring *about* it (i.e., to cause to happen) He cast *about* for (i.e., tried to find) an opportunity ✓ He is too ill to get *about* it (i.e., to leave the house) The men were hanging *about* (i.e., loitering near)

## ABOVE

**388 Above** (=on-by up i.e., on that which is by the upper side) means primarily *close proximity to the upper surface*, and then it is used merely in the sense of *higher than*, of position or order, as 'The clouds float *above* the earth,' ✓ 'He was fair and *above* board (i.e., honourable, straight forward),' ✓ 'He is *above* me in the class,'

Hence it is used figuratively in the sense of—

(1) *Out of the range of, beyond* —

This is *above* my comprehension His conduct is *above* suspicion ✓ He lives *above* his means (i.e., spends more than his income)

(2) *More than (of quantity or degree)* —

Not *above* fifty people were present The subscriptions came to *above* Rs 500 I value this *above* everything *Above* all, be punctual ✓ This stock is *above* par (i.e., at a higher than the nominal value)

*—equality of nominal & market value.*

(3) *Superior to* —

I am *above* such meanness He is not *above* asking a favour ✓ I am not *above* work (i.e., too proud to work) A man should not be *above* his business

## ACROSS

**389 Across** (=on cross, cross-wise) indicates *intersection*, and hence is used to indicate—

(1) *Motion from one side of a thing to the other* —

A road runs *across* the plain He sailed *across* the Atlantic Ocean

(2) *Position on the other side of a thing* —

My house is just *across* the street

(3) *Position on both sides of a thing*, hence *contiguity*

He threw the load *across* his shoulders ✓ I have not been *across* (i.e., ridden a horse) for years I came *across* him yesterday

## AFTER

390 **After** (= *af-ter*, i.e., more off) indicates *distance measured from the back part* of a thing, hence it has the meaning of *behind*, with the notion of *following* or *sequence*, as 'He ran *after* me,' 'Ram was examined *after* the other boys' *order of time*

Hence it is used in the sense of—

(1) *Behind*, with the notion of sequence in time —

Day *after* day passed by He came night *after* night √ He arrived *after* dark (i.e., after darkness had set in) √ To be *after* the fair (i.e., to be too late to share in some pleasure)

(2) *In quest of* — *pursuit, search*

Seekers *after* God He hankers *after* wealth √ What are you *after*? (i.e., what are you doing?)

(3) *As a result of*, and so, *in spite of* —

*After* what you have said, I consent √ Did you go then, *after* all? (denoting an *unexpected* consequence) √ You see that, *after* all (i.e., in spite of all that was said or done) you were wrong

(4) *In accordance with*, *in imitation of* —

√ He is a man *after* my own heart (i.e., just suited to my liking, cf. 'to my mind') √ This boy takes *after* his father (i.e., is like his father in habits, disposition, &c.) Let us make a man in our image, *after* our likeness (E.B.) √ This picture is *after* Turner (i.e., painted in imitation of his style) He is named *after* his uncle

## AGAINST

391 **Against** (= on going, i.e., in the way) indicates *opposition*, as in 'To go *against* the stream' (metaph. for 'to be opposed to the general or popular course'), 'Against (i.e., opposite to) the house there stands a tree,' 'Over *against* (i.e., opposite to at a distance) the park there is a lake' Hence it marks *collision*, as 'He ran *against* me', and then mere *contact*, as 'He was leaning *against* the wall'

It is used figuratively in the sense of—

(1) *Opposed to*, *in opposition to*, implying *antagonism* — *opposite*

This is *against* the law You are acting *against* your own interests It is *against* reason to expect this √ I am working *against* time (i.e., I am working hard in order to finish within a given time, or in the shortest time possible) √ To hope *aga*inst hope (i.e., when there are very slight grounds for hoping)

[1] Here *after* points to secrecy or evil intention hence the question implies suspicion or rebuke.

(2) *In provision for*, with reference to some necessity or danger —

Keep your swords bright *against* the day of battle

NOTE.—In this sense, *against* is more common as a Conjunction, as 'It will be ready *against* you come' (i.e., in provision for your coming)

### ALONG

392 *Along* (= over against in length, length wise) indicates *parallelism*, and hence is used with reference to *motion or position by the side of a thing or in the direction of its length* —

✓ Rushes grew *along* the river bank. The ships were anchored *along* shore.  
The army marched *along* the high way. Flowers were blooming *all along* the valley.

✓ NOTE.—*All along of* (coll.) means 'owing to, on account of,' as 'It is *all along of* you that I failed'

### AT

393 *At* primarily indicates *external proximity* with the notion of contact actual or intended, as 'He is not *at* home,' 'I fell *at* his feet,' 'He aimed *at* the tiger,' 'The dog sprang *at* him' Hence it is used to denote—

(1) *Proximity in relation to a point in space*, in the phrases —  
✓ I am sick *at* heart. He is out *at* elbows (i.e., in a ragged, dilapidated condition). His wife is always *at* his elbow (i.e., close beside him). He had a dog *at* his heels (i.e., close behind him). He is *at* death's door (i.e., nearly dead). The time is *at* hand (i.e., nearly arrived). I have my lesson *at* my fingers' ends (i.e., I know it thoroughly). I kept him *at* arm's length (i.e., at a distance. I avoided being intimate with him). He is a good man *at* bottom (i.e., in his inner nature). He lays this misfortune *at* my door (i.e., attributes it to me). What are you *at*? (i.e., what are you doing?)

NOTE.—*At* is generally used with reference to small places, regarded as *points*, as 'He lives *at* Serampore', *in* is used with reference to large places, regarded as *spaces*, as 'He lives *in* Calcutta'. So, when they are used figuratively, *at* relates to *minor* operations, as 'He is skilful *at* football', *in* relates to *extensive* operations, as 'He is skilful *in* war'.

(2) *Proximity in relation to a point in time* —

He arrived *at* daybreak, *at* 5 o'clock. Wild beasts sleep *at* noon and go abroad *at* night (= *at* night fall). He yielded *at* the eleventh hour (i.e., at a very late time). ✓ Go *at* once (i.e., at one time, without any interval, and so, immediately). ✓ *At* this (i.e., as soon as this happened), he went away in a rage. *At* first. *At* last. *At* present. *At* all.

NOTE.—*On*, *in*, and *by* are used in relation to a *space* of time as, 'on Monday,' 'in the afternoon,' 'by day'. 'At length' (= after a long time, finally) belongs to (2), 'at length' (= fully, without abridgement) belongs to (5).

(3) *Proximity* in relation to *value* or *degree* —

This horse is valued *at* Rs 100 Interest *at* five per cent He sells cloth *at* six annas a yard He lends money *at* a high rate of interest He ran *at* a great pace The horse went *at* full speed He shouted *at* the top of his voice The cavalry advanced *at* a trot *At* a snail's pace (*at* *c*, very slowly) *He* set my advice *at* naught (*at* *c*, valued it at nothing, despised it)

NOTE.—Hence *at* is used in adverbial phrases often with the notion of *degree* or *reckoning* understood, as *He* is a fool *at* best' (*at* *c*, at the best reckoning, taking the best view of his character) *Life* is short *at* the longest (*at* *c*, however long we may reckon it to be) *I* am not *at* all tired' (*at* *c*, at all reckonings, however you regard the matter) So—*at* worst, *at* most, *at* least, *at* all events, *at* any rate, *at* all costs, *at* all risks

(4) *Proximity* in relation to the notions of *consequence* or *dependence* —

*He* calmed them *at* (*at* *c*, by means of) a word The horse cleared the hedge *at* a bound He came *at* my call I can see that *at* a glance *This* poem was thrown off *at* a heat (*at* *c*, on the inspiration of the moment) *He* walked ten miles *at* a stretch (*at* *c*, with one effort) The fort was taken *at* the point of the bayonet He killed three men *at* a blow *I* bought this *at* a venture (*at* *c*, on the chance of its turning out well) You must be ready *at* short notice Please reply *at* your earliest convenience Love *at* first sight A bill payable *at* sight *I* take you *at* your word (*at* *c*, I act in dependence upon what you have said) *I* have always received good *at* your hands (*at* *c*, from you) The boat is riding *at* anchor The ship is *at* the mercy of the storm He lives *at* his father's expense My wealth is *at* your disposal—*at* your service *The* city surrendered *at* discretion (*at* *c*, of the conquerors) Do it *at* your peril

(5) *Proximity* in relation to the notions of *occupation*, *situation*, *condition* —

To play *at* cricket, cards, chess, &c He is a good hand *at* essay writing He was beaten *at* his own weapons The storm was *at* its height These lines are *at* right angles *He* is *at* his best (*at* *c* in his best condition) Set *at* liberty He was *at* the expense—at the trouble—of &c *I* was disappointed *at* every turn (*at* *c*, whichever way I turned) *This* will do *at* a pinch (*at* *c*, in a difficulty, in default of anything better) The stag is *at* bay *He* attacked me *at* a disadvantage (*at* *c*, under conditions unfavourable to me) *My* business is *at* a low ebb (*at* *c*, in a declining state) *I* am *at* a dead set (*at* *c*, brought to an utter standstill) *He* is *at* the end of his tether (*at* *c*, has reached the limit of his resources) *They* are *at* cross purposes (*at* *c*, are unintentionally acting counter to each other) *He* is *at* his last gasp (*at* *c*, at the point of death) *I* was *at* my wit's end (*at* *c*, hopelessly puzzled) *They* are *at* daggers drawn (*at* *c*, in a state of open hostility) *To* be *at* fault (*at* *c*, not to know how to proceed in any matter; but 'to be *in* fault' = to have done wrong) *At* a loss *At* random (*at* *c*, carelessly) *At* the first blush (*at* *c*, at the first view) *At* stake (*at* *c*, in danger) *At* variance *At* issue (*at* *c*, in dispute or in a state of disagreement) *At* one's ease *At* a stand (*at* *c*, in perplexity) *At* unawares *At* an end *At* war, *At* peace *At* work *At* leisure, &c.



## BEFORE

**394** *Before* (= by fore) marks *motion* or *position in front of*, literally or figuratively, as —

He laid the petition *before* the king He fell dead *before* my very eyes  
You must appear *before* the magistrate Come to me *before* 10 o'clock You  
are *before* your (fixed) time He will arrive *before* long Men have died of  
grief *before* now ↓ The enemy sat down *before* the town (i.e., to besiege it)  
↓ He advanced, and they fled *before* him (i.e., pursued by him) ↓ The ship is  
running *before* the wind (i.e., with the wind behind it) This is important *before*  
everything

## BEHIND

**395** *Behind* (= by hind) marks *motion* or *position at the back of*, literally or figuratively, as —

The dog walks *behind* his master The sun is *behind* a cloud The train  
is *behind* (its due) time ↓ To be *behind* hand (i.e., late) ↓ Do not speak evil  
of a man *behind* his back (i.e., in his absence) ↓ He left one son *behind* him  
(i.e., at his death) ↓ To be *behind* the scenes (i.e., to know the secret working  
of a transaction) ↓ There is something *behind* his suggestion (i.e., he has some  
secret or ulterior object) 7/197

## BELOW

**396** *Below* (= by low) indicates *motion to* or *position at a lower point*, literally or figuratively, as —

He went *below* the deck He was struck *below* the knee He is *below* me  
in the class ↓ Life *below* stairs (i.e., in the kitchen) These shares are *below*  
par ↓ This essay is *below* the mark (i.e., inferior to the proper standard)  
These answers are *below* mediocrity 6, 11/1

## BENEATH

**397** *Beneath* (= by the nether part) also indicates *motion to* or *position at a lower point*, often with the added notion of *inferiority*, as —

He dived *beneath* the water He is buried *beneath* this stone Beasts are  
*beneath* man in the scale of creation ↓ He married *beneath* him (i.e., he mar-  
ried a woman of lower rank than his own) ↓ His conduct is *beneath* your  
notice (i.e., too low to be worthy of your notice) ↓ You are *beneath* contempt  
(i.e., not worth bestowing even contempt upon)

## BESIDE, BESIDES

**398** *Beside* (= by side) indicates *motion* or *position by the side of*, as 'He walked *beside* the river,' 'Lovely Thais sits *beside* thee' Hence it is used in the sense of—

(1) *Aside from, outside of* —

All this is *beside* the purpose—the question. He is *beside* himself (i.e., out  
of his senses) with joy

(2) *In addition to* (also in the form *besides*) —

*Besides* three children at home, he has two at school This book will be useful to others *beside* candidates for examination.

# BETWEEN

399 *Between* (= by twain) means *in the middle of two* —

I dropt it *between* my house and the station I will come *between* twelve and one o'clock *But even* you and me (i.e., I tell it you in confidence), I think him a fool This matter is *between* ourselves I am *between* Scylla and Charybdis (i.e., two equally bad alternatives) *What* with his debts and *what* with his large family, he is *between* two fires (i.e., in a double difficulty) *Between* two stools, you are sure to come to the ground (*Proverb*) *This* speech must be read *between* the lines (i.e., it has a meaning which is not apparent on the surface) *The* ship was struck *between* wind and water (i.e., at the water-line, and so metaph. of a dangerous spot)

# BEYOND

400 *Beyond* (= by yonder) means *on the further side of* and so *outside the limits of* —

My home is *beyond* the sea The life *beyond* the grave He went *beyond* all bounds *The* matter is *beyond* dispute (i.e., cannot be disputed) *The* result is *beyond* my expectation (i.e., better than I expected) *Beyond* all question you are right The scene was magnificent *beyond* description *This* book is quite *beyond* me (i.e., above my comprehension) It is *beyond* the power of medicine to cure him *He* went into the river *beyond* his depth (i.e., so that the water was over his head) His conduct is *beyond* all praise *He* was *beyond* measure (i.e., excessively) pleased *In* saying this, you go *beyond* the mark (i.e., you say what is excessive or not to the purpose)

# BY

401 *By* indicates *proximity* (often without contact) either in connection with rest or motion as, 'He sat *by* me,' 'I passed *by* his garden' It is so used figuratively in the following phrases —

I will stand *by* you (i.e., I will support you) To come *by* a thing (i.e., to acquire it) To set store *by* a thing (i.e., to put a high value upon it) To abide *by* a decision (i.e., to acquiesce in it) We ought to do as we would be done *by* (i.e., we ought to act towards others as we desire others to act towards ourselves) I did my duty *by* him (i.e., towards him, concerning him) I say this *by* the way (i.e., beside the way, not as part of the main proceeding)

Hence it is used to denote —

(1) *Proximity* in relation to time —

I shall arrive *by* 12 o'clock (i.e., near to, not later than 12 o'clock) *He* is dead and buried *by* this time (i.e., now that so much time has elapsed and we have reached the present time) We took a drive *by* moonlight *By* day and night (cf. *by* land and sea)

(2) *Instrumentality, agency* —

He was killed *by* lightning His money was left him *by* will This sonnet is *by* Beethoven √ I delivered the message *by* word of mouth (*z e*, orally) To learn *by* heart—*by* rote √ This cloth was woven *by* hand (*z e*, not *by* machinery) He did it *by* main force He succeeded *by* (or *in*) virtue of his talents I said it *by* way of a joke √ *By* all means (*z e*, certainly) √ *By* accident (*z e*, accidentally) *By* stealth

(3) *Manner* —

I caught him *by* the leg √ We ought to take time *by* the forelock (*z e*, be prompt) √ To take the bull *by* the horns (*z e*, boldly to confront a difficulty) √ To lay a person *by* the heels (*z e*, to shackle his feet to put him in confinement)

(4) *Measure, standard, amount* —

It is 10 o'clock *by* my watch He is a carpenter *by* trade A man, Ram Chandra *by* name What name does he go *by*? √ I go *by* (*z e*, act according to) my instructions They sell rice *by* the mound He is dying *by* inches They rushed out *by* hundreds To do a thing *by* halves—*by* fits and starts—*by* snatches—*by* turns To sell *by* wholesale √ They arrived one *by* one (cf drop *by* drop, year *by* year, little *by* little) He is taller *by* four inches Older *by* six years

NOTE 1—The repetition of an action was denoted in O. E. by repeating the adverbial phrase, as *by drop, by drop*, then the first *by* was omitted, and so we get *drop by drop* Hence we can even say 'He went *by himself*' See § 178 (a)

(5) *Adjuration, appeal* —

√ I swear *by* heaven (*z e*, near to, under the fear or influence of heaven) I entreat you *by* all that is holy I beseech you *by* the mercies of God (*E B*) *By* our Lady, I think it be so (*Shaks*)

402 *Adverbial Uses*—*By* is used as an adverb in the following phrases —

~~From to him~~  
They passed *by* on the other side Let *by*gones be *by*gones √ I gave him the go *by* (*z e*, avoided him) √ *By* and *by* (lit 'near and near,' *z e*, 'very near, very soon') √ *By* the *by* (lit 'near the near' (time), *z e*, 'in passing by the way') √ ~~By the way~~ (= let me remark in passing) ~~that there was a violent storm of wind and rain~~

403 *For* (= fore) in Old English means *before*, *in front of* hence, since one who fights in front of another may either *take his place* as his champion, or act *on his behalf* or *confront* him as a foe—*for* is used in relation to the three main notions of (1) Substitution, (2) Causality, (3) Opposition

(1) *Substitution*, with the meanings of—(a) *In the place of, instead of* —

√ He passed *for* a rich man (*z e*, he was regarded as rich) That was meant *for* a joke I shall take you *for* my model I took you *for* a gentleman

I mistook him *for* his brother He was sold *for* a slave ✓ He was taken up *for* dead (i.e., as dead) ✓ This goes *for* nothing (i.e., is of no avail) I know this *for* certain ✓ You will be killed, *for* a dead certainty (i.e., without any doubt) ✓ Once *for* all (i.e., for all occasions)

(b) *In exchange for* —

An eye *for* an eye, and a tooth *for* a tooth He sells mangoes at six *for* an anna He only got laughed at *for* his pains So much *for* your objections ✓ I could not *for* the life of me (i.e., though I tried all I could) understand his meaning His face is *for* all the world like a monkey's (i.e., I would risk all the world that it is like, = it is exactly like) ✓ Do not, *for* your life, advance (i.e., if you advance, it will be at the risk of your life)

(c) *In correspondence to* —

✓ I wrote down his speech word *for* word (i.e., each word of the writer answering to each word of the speaker) These two books are page *for* page and line *for* line alike

(2) *Causality*, with the meanings of—

(a) *On behalf of, in favour of* —

We will die *for* our king I am *for* peace We are *for* going at once. I shall vote *for* this candidate He stood (i.e., was candidate) *for* Bristol at the last elections

(b) *For the sake of, on account of* —

We choose dogs *for* scent and speed He did it *for* love of me He could not speak *for* tears This coat is the worse *for* wear He is the worse *for* liquor (i.e., drunk) But *for* your kindness I should be undone O *for* a musc of fire ! I am sorry *for* you ! Fie *for* shame !

(c) *In regard of* —

*For* my part, I don't care what happens He did not want *for* friends As *for* me, I do not object

(d) *For the purpose of* —

This is not fit *for* food Quinine is good *for* fever He is too old *for* the appointment He is a good *for* nothing fellow He sat *for* his portrait

(e) *In the direction of* —

He started *for* Delhi We set out *for* home He sailed *for* Japan I shall go in *for* the examination It all turned out *for* the best ✓ Follow after the things that make *for* (i.e., tend towards) peace (E B)

(f) *To the extent of* —

He is lame *for* life I have known him *for* years I have not seen you *for* an age ! It is fine *for* the present He was silent *for* a time *For* the time being *For* ever and aye Do be quiet, *for* once I met him, *for* the first time, yesterday morning ✓ I pardon you *for* this time ✓ He is ruined *for* good and all (i.e., entirely, irrecoverably) ✓ He is good *for* 100 rupees (i.e., he is to be relied on to that amount, he will contribute so much)

(3) *Opposition*, with the meaning of—*In the face of, in spite of* —

For all his wealth, he is unhappy I will do as I please *for* all you ✓ This news is strange, but it is true *for* all that (i.e., notwithstanding all its strangeness) He is gone, *for* anything I know ✓ He is small *for* his age (i.e., though his age would have led you to expect that he would be big) He is tall *for* his years ✓ She is brave *for* a woman (i.e., though her being a woman would have led you to expect the contrary) ✓ She may go to France *for* me (i.e., there will be no opposition on my part) You may do it *for* all I care We were so far off that he might have been drowned *for* us

## FROM

404 **From** indicates *motion away from* and then *rest at a distance from* as 'Figs come *from* Turkey,' 'He is *from* home'

Hence it is used in connection with the two main notions of—

(1) *Starting-point, origin* —

✓ He was *brused from* head to foot ✓ Driven *from* pillar to post (i.e., from one refuge to another, harassed) ✓ He lives *from* hand to mouth (i.e., precariously) The book passed *from* hand to hand ✓ I sympathise with you *from* the bottom of my heart (i.e., very heartily) These buildings date *from* Akbar's time I have watched his progress *from* his youth up ✓ *From* a child (i.e., from childhood) he was fond of study ✓ He has risen *from* the ranks (i.e., from a low social position) ✓ In Parliament he has, *from* first to last (i.e., throughout his whole career), been successful I judge *from* his manner that he is innocent I thought, *from* what you said, that it was so He went *from* bad to worse He acted *from* low motives

(2) *Separation, distinction* —

✓ He is safe *from* danger, free *from* care I prohibit you *from* doing this This is far *from* being the case I did not know him *from* his brother

## IN

✓ 405 **In** marks *position within, motion into* being usually indicated by *into*, though *in* is occasionally employed as in 'to fall *in* love,' 'to fly *in* the face of,' 'to break *in* pieces,' 'to cut *in* two,' 'to cast *in* one's teeth,' 'to put *in* force'

It is used in connection with the notions of—

(1) *Place* —

I met him *in* the street<sup>1</sup> Go *indoors* He looked (or stared) me *in* the face ✓ Castles *in* the air (i.e., visionary projects) ✓ He is a man *in* a thousand (i.e., of rare excellence) ✓ He cast it *in* my teeth (i.e., reproached me with it) I repent *in* sackcloth and ashes ✓ He is still *in* the land of the living (i.e., alive) ✓ He lives *in* clover (i.e., in abundance, prosperity) ✓ His indolence is bred *in* the bone (i.e., is innate in him) ✓ The news is *in* every one's mouth (i.e., is the common talk) ✓ There is something *in* the wind (i.e., covertly in preparation) ✓ 'Tis not *in* mortals (i.e., in the power of mortals, success I will do as much as

(2) *State, hence manner* —

I found her *in* tears (*i.e.*, weeping) I am *in* a difficulty I held him *in* check He is over head and ears *in* love He is *in* his cups (*i.e.* drunk) He persevered *in* the teeth of (*i.e.*, in spite of) all opposition They rushed out *in* a body He took my criticisms *in* good part (*i.e.*, favourably, without offence) His strength stood him *in* good stead (*i.e.*, was of great advantage to him) That will stand you *in* (*i.e.*, cost you) a large sum I am not *in* the vein (*i.e.*, *in* the mood, inclined) for study *In* a state of nature (= naked) They murdered him *in* cold blood (*i.e.* deliberately, without sudden passion) That is enough, *in* all conscience (*i.e.*, surely) I kept him *in* countenance (*i.e.* gave him my support) The hounds were *in* full cry Put that down *in* black and white (*i.e.*, in writing §378) He went off *in* fine (or high) feather (*i.e.*, in good health and spirits) He is still *in* leading strings (*i.e.*, not his own master) He is *in* bad odour (*i.e.*, unpopular, disliked) I am *in* good case (*i.e.*, healthy, prosperous) He is *in* the good graces of (*i.e.*, in favour with) his employer To pay rent *in* kind (*i.e.*, in produce, not in money) In return for his abuse I paid him back *in* kind (*i.e.*, in the same thing, viz., abuse) They conversed *in* a whisper The king was there *in* person The enemy appeared *in* force *In* round numbers (in a number ending in a cipher, approximately) My speech was nipped *in* the bud (*i.e.*, stopped at the outset) He is rolling *in* wealth You are reasoning *in* a circle (*i.e.*, illogically) He is *in* a fair way (*i.e.*, likely) to succeed Your actions are not *in* keeping with (*i.e.* consistent with) your words *In* the name of God, I demand, &c. *In* the king's name What, *in* the name of goodness, do you mean?

*In* is similarly used in numerous adverbial phrases, as —

*In* a word (*i.e.* briefly), *in* brief, *in* advance, *in* all respects, *in* concert, *in* haste, *in* hot haste, *in* demand, *in* hand, *in* deposit, *in* earnest, *in* good earnest, *in* fun, *in* jest, *in* fine (*i.e.*, in short), *in* all probability, *in* general, *in* league with, *in* season, *in* luck, up *in* arms, *in* one's element, *in* possession of, *in* prospect, *in* public, *in* confidence, *in* pursuance of, *in* office, *in* front, *in* the rear, *in* question, *in* fashion, *in* request, *in* secret, *in* reserve, *in* sunder, *in* reason, *in* the extreme (*i.e.*, extremely), *in* the main, *in* the long run (*i.e.*, in the end), *in* the lump, *in* the wrong, *in* fact, *in* truth, *in* turn, *in* vain, *in* virtue of (*i.e.*, by the force of), *in* vogue (*i.e.* in use, prevalent), *in* all (*i.e.*, taking all together), *in* unison

(3) *Point of reference* — *As I know it, he caught in the long grass of the*  
Increased *in* goods There is no use *in* doing this What is your object *in* asking this question? You had a dear bargain *in* this horse I am disappointed *in* him We shall have most agreeable neighbours *in* the Throckmortons (Cousins)

(4) *Time* —

I will come *in* (= after) a few minutes Do not sleep *in* (= during) the daytime He goes out *in* (= at) the evening He arrived *in* the nick of time *in* the nick of time

406 **Adverbial Uses** — *In* is used adverbially in the following phrases —

The Tories are *in* (*i.e.*, in office). This horse must be broken *in* (*i.e.*, ruined to work.) Pull the horse *in* (*i.e.*, check his speed) He is so ill that you had better call *in* a doctor I cast *in* my lot with you A new fashion is coming *in* He came *in* for (*i.e.*, received) a large property at his father's

death He was drawn *in* (*z e*, induced) to join the plot The troops fell *in* (*z e*, got into marching order) I fell *in* with him (*z e*, met him accidentally) yesterday His speech falls *in* with (*z e*, agrees with) my opinions You can fill *in* (*z e*, insert) the details afterwards Have you got *in* (*z e*, collected) your reports? You had better give *in* (*z e*, yield)

OF, OFF

✓ 407 Of, off are different forms of the same word. They indicate *motion away from* or *rest at a distance from* something as, 'The house is within a mile *of* the town,' 'The cat jumped *off* the chair,' 'The ship is anchored *off* Madras (i.e., at a short distance from the coast of Madras, cf. *off-shore*)

Hence *of*, *off* have the meanings of—

(1) *From*, with the notion of *separation* :—

To deprive, rob, bereave, strip a person of a thing To get rid of a thing  
I requit you of blame You should break yourself of that habit To miss,  
fail, come short, be disappointed—of a thing I am short of money He is  
clear of debt You are void of sense This is little short of a miracle I  
fought shy of him (i.e., secretly avoided him) He is cured of his ailment  
Beware of dogs You are very wide of the mark He was within an ace of  
being shot Upwards of (i.e., rising from) 100 rupees He was thrown off  
his balance by the news (i.e., he was upset, confounded) He was off his  
guard (i.e., not on the watch, careless) He is off his head (i.e., insane)  
The officer is off duty

NOTE — *Of* is also used with the sense of *from* in relation to time, as *of old* (i.e., from old time), *of late*, *of yore*. Then, since the transition is easy from '*from* old time, to '*in* old time,' *of* got the sense of *in* or *on*, as *of an evening*, *of a morning*, *of a Friday*, *o' nights*, 'My custom always *of the afternoon*' (*Shaks.*), see § 287.

(2) *Proceeding from*, with the notion of *source* —

He comes of good family Nothing came of his proposal To buy, hire, receive, &c, a thing of a person Evil must come of evil This is very kind of you A play of Shakspeare A picture of Landseer (i.e., a picture painted by Landseer) Give me something, of your charity *Give me a little*

(3) *Resulting from*, with the notion of *cause* —

He died *of* a broken heart. He gave it me *of* his own accord—*of* his own free will. *Of* course I must be right. He is sick *of* a fever. I am sick (i.e., tired) *of* waiting. The tank is full *of* water. He acted *of* malice aforethought. This tastes *of* almonds. This smells *of* musk. I stand in awe *of* him. *Of* necessity.

NOTE — *Of* was also once used with the notion of *agency*, as 'He was despised and rejected *of* (i.e., by) men' (E. B.) 'The observed *of* all observers' (Shaks.)

(4) *Appertaining to*, with the notions of—

(a) *Possession* —

The house *of* Ram    The light *of* the sun    A picture *of* Landseer (2 c, 2 picture owned by Landseer)    The battle *of* Plassey    The Council *of* Nice.

The debate of last night The courage of despair Bread is the staff of life  
 Money is the sinews of war The crick of doom (i.e., the end of the world)  
 Presence of mind (i.e., readiness of resource)

(b) *Material, and so distinguishing characteristic* —

A bar of iron A yoke of oxen A rope of sand (i.e., a feeble bond) A man of straw (i.e., an imaginary person) A man of courage—of few words—of parts, &c. A beast of burden A bird of prey A bird of passage A man of good family A book of Proverbs A labour of love An act of grace A matter of course A war of extermination He is a tower of strength (i.e., a strong support) He is of age A gem of the first water A chapter of accidents (i.e., a succession of accidents) A picture of Landseer (i.e., a picture representing Landseer) A bone of contention (i.e., a subject of dispute) He has arrived at years of discretion The republic of letters A matter of life and death (i.e., involving the risk of loss of life) A right of way A matter of consequence A custom of long standing My success is only a matter of time A prisoner of war

(c) *Apposition* —

The city of Calcutta The month of May The name of Ram The hour of 12 (o'clock) A present of Rs 10 A sum of Rs 10 A matter of a few annas The cry of 'Land Ahoy!' His savings of 2,000 rupees A rogue of a lawyer (i.e., a roguish lawyer) A brute of a dog A darling of a child A jewel of a servant (i.e., a most valuable servant)

(d) *Partition* —

A piece of cheese A picture of Landseer's (i.e., one of Landseer's pictures, § 149) A page of a book He is a bit of a poet (i.e., somewhat poetical) I am something of an artist He gave me (some) of his best I should like this of all things To think that you, of all persons, should act so

(e) *Point of reference, object* —

He is light of foot Hard of heart Lame of both legs Blind of one eye Short of money The ship ran foul of (i.e., came into collision with) a rock To speak, tell, hear, think, accept, dispose, &c.—of a thing What of Ram's prospects? This is easy of belief He is a very smart youth of his years (i.e., considering his youth) He is small of his age He was made free of the society (i.e., admitted to all its privileges, &c.)

408 **Adverbial Uses**—*Off* is used as an adverb in the following phrases —

He took off his hat This flower gives off (i.e., emits) a sweet smell Take yourself off (i.e., depart), He took me off (i.e., he mimicked me) The captain paid off his crew He was cut off in early youth (i.e., he died suddenly) Cast off (i.e., discarded) clothes The bargain is off (i.e., cancelled) He called off (i.e., tried to go back from his promise, &c.) The back ground sets off (i.e., throws into relief, embellishes) the picture A loss must be set off against a gain (i.e., placed over against as an equivalent) They set off (i.e., started) for Delhi He broke off (i.e., stopped) in the middle of his story The (marriage) engagement was broken off He came off (i.e., emerged) victorious The examination came off (i.e., took place) yesterday The prisoner was let off (i.e., released) He got off (i.e., escaped) unhurt I hope the rain will hold off (i.e., keep away) The gun went off (i.e., was discharged)



ads. upon me. (2c., cheated me into buying them).  
a hundred copies You have ~~but off~~ (2c., well  
He dashed off (2c., wrote quickly) a letter Let  
ig He has fallen off (2c., declined) in diligence  
is well-off (2c., rich, prosperous) He is badly  
him, off and on (2c., at intervals), for years

ON. UPON

is the same root as *m*, and originally meant *at* or *near*, with the added notion of superposition

Hence *on*, *upon* are used to indicate *contact with the upper surface* in relation to—

(1) *Space* —

Calcutta stands *on* (i.e., on the banks of) the Hooghly Dinner is *on* the table To play *on* the piano, *on* the harp, &c The stolen goods were found *upon* him While the fit was *on* him His blood is *upon* his own head (i.e., he is responsible for his violent death) The gate is *on* the latch (i.e., latched, not locked) The door is *on* the jar (i.e., partly open, App A), To draw *upon* a bank He is *on* his last legs (i.e., near to ruin or death) I stand *on* the tip-top of expectation This is absurd *on* the face of it (i.e., obviously) This is probable *on* the face of it (i.e., seemingly) Millions *on* millions (i.e., millions heaped on, or added to, millions) were squandered He gave me blow *upon* blow He is *on* the sick list

(2) *Time* —

*Come on Wednesday*    *Once upon a time*    *On that day*    *On the morrow*  
*On the eve of the battle* (i.e., just before it)

(3) *Attendant circumstances* —

I throw myself upon your mercy. I take my stand upon the facts. To stand on ceremony—on one's rights—on one's dignity—on the defensive. I have hit upon a plan. This is the rule we go upon. He dwelt upon the topic. We entered upon the discussion. I am on a familiar footing with him. This sour fruit sets my teeth on edge. Still harping on (i.e., continually talking of) my daughter's (Shal's). He practised upon my credulity. He rang the changes on his poverty (i.e., he talked much about it). He received a pension on (i.e., charged upon) the revenues of Naples. He borrowed money on (i.e., relying on) credit. I am on good terms with him.

NOTE — *On* occurs in numerous adverbial phrases, as *On* the sly (*i e*, shily), *on* the wing (*i e*, in flight), *on* the alert (*i e*, prompt, ready), *on* a sudden, *on* a large scale (*i e*, extensively), *on* view (*i e*, placed for people to see), *on* one's guard, *on* the watch, *on* the move, *on* the rcrage, *on* the look out, *on* high, *on* foot, *on* all hands (*i e*, in all directions), *on* all accounts, *on* a par (*i e*, equal), *on* duty, *on* hand (*i e*, in present possession), *on* purpose, *on* the contrary, *on* the spur of the moment (*i e*, by the impulse of the moment), *on* the stretch (*i e*, fully exercised), *on* the yane, *on* the whole *ways on the alert, whenever the teacher comes into the*  
*on* acquires the notion of—

ance, dependence, aim, as in 'Sheep feed *on* grass,' 'He

lives *on* the bounty of his friends', and is used in the senses of—

(a) *On account of* —

I congratulate you *on* your success He complimented her *upon* her beauty.

(b) *Just after* —

*Upon* my arrival I will see you *On* hearing this, he fled *On* second thoughts, I think you are right *Upon* this, he went away in a rage To pay *on demand* He came *on* the stroke of twelve (*i.e.*, just as 12 o'clock was striking)

(c) *In the direction of, with a view to* —

✓ The enemy advanced *upon* the fortress He made an attack *upon* me. He set his dog *on* me (*i.e.*, made it attack me) The army marched *on* Paris The troops retreated *on* the reserves ✓ He has stolen a march *upon* me (*i.e.*, secretly got the advantage of me) I will not be hard *upon* him He is gone *on* an errand ✓ All advice is lost *upon* him He started *on* a pilgrimage *On* them followed the archers

(d) *In accordance with, in dependence upon* —

I will act *on* your suggestion—*on* your advice These books are arranged *on* a different plan I wait *upon* your pleasure He has retired *on* pension *On* this supposition, you are right *On* the strength of your representations I bought the horse He borrowed money *on* credit ✓ I take this *upon* trust I promise this *on* my honour ✓ Hence *on* thy life (*i.e.*, at the risk of forfeiting it) I charge thee *on* thy allegiance *Upon* my word, you talk strangely Calcutta is London *on* a small scale

(e) *On condition of* —

✓ He is engaged *on* probation (*i.e.*, on the condition that he is approved of). I will take this *on* approval. He is *on* his good behaviour (*i.e.*, his success, &c., depends upon his good behaviour) But 'he is *on* his promotion' = his promotion depends upon how he conducts himself ✓ This is forbidden *on* pain of death We live together *on* terms of equality He lends money *on* good security

410 **Adverbial Uses**—*On* is used as an adverb in the phrases —

Go *on* and prosper He lived *on* in spite of the accident ✓ *On*, Stanley, *on* (*i.e.*, go on) ✓ The beam struck him end *on* (*i.e.*, end foremost, not sideways) They carried *on* a conversation He helped *on* the cause of education ✓ Fall *on* (*i.e.*, begin) ✓ How are you getting *on* (*i.e.*, progressing) ✓ He is sure to get *on* (*i.e.*, succeed) in the world ✓ He kept his hat *on* ✓ He had *on* (*i.e.*, wore) a long robe ✓ He cannot hold *on* (*i.e.*, remain steady) in this business any longer ✓ Hold *on* (*i.e.*, stop)

OUT OF

411 **Out of** is a compound preposition in common use, indicating—

(1) *Motion from the interior, and so origin, derivation* —

I drove him *out of* the house I laughed him *out of* that folly Seduced and flattered *out of* all (Milton) He put me *out of* his own pocket ✓ I judge you *out of* your own mouth (*i.e.*, from your own words) This quotation is *out of* Shakspeare He did it *out of* envy

(2) *Rest on the outside, and so, exclusion, defect, loss* —

I spend my time *out of* doors He is *out of* prison The ship is *out of* her course I shouted to him, but he was *out of* hearing (*i.e.*, too distant to hear) + *Out of* sight, *out of* mind *Out of* debt, *out of* danger He is *out of* breath with running That is *out of* my reach That dress is *out of* fashion Such conduct is *out of* character (*i.e.*, contrary to one's proper character) Mail coaches are now *out of* date (*i.e.*, obsolete) *Out of* use, *Out of* harm's way *Out of* order (*i.e.*, disarranged, or contrary to rule) The time is *out of* joint (*i.e.*, confused) *Out of* place *Out of* tune *Out of* humour, temper, patience *Out of* sorts (*i.e.*, slightly ill), Time *out of* mind (*i.e.*, longer or more often than can be recollected) I am *out of* pocket (*i.e.*, I have lost money) by that bargain *Out of* keeping (*i.e.*, not in harmony) The book is *out of* print This is *out of* the question (*i.e.*, quite impossible) He is *out of* his depth (*i.e.*, in deep water) The man is *out of* his wits (*i.e.*, insane) That horse is *out of* the running (*i.e.*, has no chance of winning the race) He lives in an *out of* the way place This is very *out of* the way (*i.e.*, strange) conduct *Out of* the wood (*i.e.*, free from danger or difficulty) In season and *out of* season He is *out of* countenance (*i.e.*, abashed)

412. **Over** indicates—first, *position above*, as 'I wept *over* his grave', then, *motion above*, as 'He travelled *over* the mountains', and then, *position beyond*, as 'My home is *over* the sea'

Hence it is used with the senses of—

(1) *Above* (in place, time, or other relations)

He is *over* head and ears in debt He turned *head over heels* He was absent *over* (*i.e.*, more than) two hours He came *over* night (*i.e.*, before night, on the previous evening) He lords it *over* me You have great advantages *over* him He rules *over* a vast empire The excess of my expenditure *over* my income He tried to come the critic *over* me (*i.e.*, he set himself up as my critic) *fault finder, a judge, a critic*

(2) *About the surface of, across* —

I showed him *over* my house He ferried them *over* the river I have looked *over* your composition Let us discuss it *over* a glass of Port (*i.e.*, while drinking it) I will sleep *over* the matter (*i.e.*, not decide about it till the next morning)

(3) *On the other side of, beyond* —

He lives *over* the way (*i.e.*, on the other side of the street) There is a man *over* board *Over* and above these considerations He has got *over* his disappointment I cannot pass *over* this fault (*i.e.*, not punish it) He stayed *over* the next day I have tided *over* (*i.e.*, surmounted) the difficulty

413 **Adverbial Uses**—*Over* is used as an adverb in the phrases —

My ancestors came *over* (*i.e.*, from France to England) with the Conqueror I will make this *over* to you (*i.e.*, give, transfer it) He has thrown me *over* (*i.e.*, abandoned me) I will take *over* (*i.e.*, accept) charge of the office on Monday Is there any money *over*? (*i.e.*, remaining, not expended) He was bound *over* to keep the peace for 6 months

✓ The storm has blown over (i.e., passed away) The pot is boiling over  
✓ He called over (i.e., recited) the names I gained (or won) him over to my  
side ✓ He gave over (i.e., abandoned) the attempt ✓ This matter must  
stand (or) be held, or lie, or hang over (i.e., be postponed) till our next  
meeting ✓ I succeeded in talking him over (i.e., persuading him) ✓ It is all over  
with him (i.e., all is completed in his case, he is ruined or dead)

THROUGH

414 Through, from a root meaning to bore or pierce, indicates *motion along the interior* from side to side or from end to end of a thing

It is thus used of—

(1) Place —

They walked *through* the wood. He climbed in *through* the window. I will go *through* fire and water (i.e. risk any danger) on his behalf. He went *through* thick and thin (i.e. was hindered by no obstacles).

(2) Time —

*Through the year Through the age Through all eternity Through life*

(3) *Attendant circumstances* —

He passed through many dangers. I have got through my lessons. He was my friend through evil and good report. I saw through his design.

Hence *through* is used with reference to that which we pass through, in order to attain our object, and so gains the sense of—

(4) By means of, in consequence of — *بواسطة، بسبب*

He escaped ~~through~~ his speed of foot  
~~Truett~~ his industry he gained the prize

It is all through you that I failed

TO

415 To indicates *motion towards* a point in space or time, with the notion of reaching it, as, 'He is gone *to* school,' 'I shall be at home from 12 *to* 4 o'clock' Then it denotes mere *proximity*, either of place, as 'I sat close *to* him,' or of time, past or future, as '*to* day,' '*to* night,' '*to* morrow'

Hence it is used to mark—

(1) *The direction of an action or a feeling towards an object or state —*

Sweet to the taste Our duty to (= towards) our parents He is a friend to the poor I am a prey to anxiety I broke the news to him What is that to me? I dring to your success I am alive to ge, fully conscious of the difficulties The tower is nodding to its fall We fell to talking (i e, began to talk) about him Why I help you to this dish? Stand to your arms To arms! To horse Ult stands to (or with) reason (i e, it is clearly reasonable) He rose to the occasion Life is given to opium eating Ince to vice To speak to the question This is greatly to your credit To his honour be

he said Much to my surprise I found him gone <sup>he said</sup> I took him to task (i.e., I found fault with him) He took to his bed <sup>he took</sup> I do not take to him (i.e., I do not like him) <sup>he took</sup> To take to heart - to care, to care -

(2) *Reference to some standard* —

<sup>appearances indicate</sup> To all appearance he is guilty. This is the same to all intents and purposes (i.e., practically the same) <sup>to the best of my recollection</sup> To the best of my recollection he used those very words He is not in Calcutta to my knowledge

(3) *Adaptation, consonance* — <sup>adaptation</sup> An occupation to his taste <sup>adaptation</sup> A wife to his mind—to his liking (cf. after one's own heart) This is nothing to the purpose It is not to my advantage

<sup>I am Rs 100 to the good</sup> I am Rs 100 to the good (i.e., I have made a profit or saving of Rs 100) The prospect is seen to the best advantage from this spot She sang to his harp <sup>they marched to the music of the band</sup> They marched to the music of the band

(4) *Comparison, hence used in wagers* — *Proportion*

As three is to six, so is four to eight All that they did was piety to this (B Jonson) I'll lay four to one upon it Ten to one you will fail My bow of yew to a hazel wand, thou'lt make them work upon the Border (Scott)

(5) *Purpose* —

I went to see him They came to dinner <sup>I call you to</sup> I call you to (i.e., for, as) witness To take to wife <sup>Ready to one's hand</sup> Ready to one's hand (i.e., for immediate use) The nymph, to the destruction of mankind, nourished two locks (Pope)

(6) *Degree, limit* —

They came to the number of fifty <sup>We will fight to the last man</sup> We will fight to the last man (i.e., till every one of us is killed) You must pry me to the uttermost farthing <sup>Armed to the teeth</sup> Armed to the teeth Steeped to the lips in poverty <sup>Game to the backbone</sup> Game to the backbone (i.e., thoroughly courageous) He acted (or drew) it to the life This is so to a certainty <sup>He came to the minute</sup> He came to the minute (i.e., he was exactly punctual in arriving) <sup>Exact to the letter</sup> Exact to the letter To do a thing to a nicety—to the best of one's ability <sup>The merit is done</sup> The merit is done (i.e., cooked) to a turn I fooled him to the top of his bent <sup>I obeyed his order to a tittle—to a hair</sup> I obeyed his order to a tittle—to a hair (i.e., with minute exactness) He succeeded to admiration Though I to dimness gaze (Keats) <sup>War to the knife</sup> War to the knife To fight to the bitter end His house was burnt to the ground <sup>I was frightened to death</sup> I was frightened to death (i.e., excessively, but, 'frightened into fits') It is so reported to this day

(7) *Result* —

Turned to stone Worn to a shadow—to a skeleton Crushed to death He was flattered to his ruin He did it to his cost They laughed him to scorn Forget thyself to marble (Milton)

416 *Adverbial Uses* — To is used as an adverb in the phrases —

<sup>Go to</sup> Go to (a formula of remonstrance) <sup>To and fro</sup> To and fro (i.e., backwards and forwards) <sup>He fainted, but was soon brought to</sup> He fainted, but was soon brought to (i.e., was-resuscitated, so a person 'comes to') <sup>Supper was brought in, and we fell to</sup> Supper was brought in, and we fell to (i.e., began)

## TOWARD, TOWARDS

417 Toward, towards signify *in the direction of* as, 'The army marched *towards* the city' Hence, they have the senses of—

(1) *With reference to, regarding* —

To have a conscience void of offence *toward* God and *toward* man (E B)

(2) *With a view to, for the aid of* —

I have done all I could *for* arts that object I will contribute something *in* *the* payment of the amount

(3) *Within a certain distance of, and so near to* —

*Toward* is the beginning of his book he states, &c I will come *towards* the close of the day It is *towards* evening, and the day is far spent (E B)

## UNDER

418 Under marks *position or motion beneath* as, 'He stood *under* a tree, 'The boat is passing *under* the bridge' It has this meaning in the phrases—

*Under cover* (i.e., sheltered) *Under lock and key* (i.e., locked up) *Under sail* (i.e., with the sails spread, hence also, 'under steam') *Under arms* (i.e., with arms in the hands, ready for fighting) *Under the rose* (i.e., secretly, confidentially) *Under the sun* (i.e., in the world) *Under fire* (i.e., exposed to the enemy's shot) *Under one's thumb* (in complete subjection)

Hence it has the meanings of—

(1) *In subordination to, subject to* —

The English army, *under* Clive, took up its position Many reforms were introduced *under* Lord Bentinck Be patient *under* misfortune I will go, *under* these conditions *Under* the circumstances, I ask permission, &c The bill is *under* discussion, consideration The troops are *under* orders to embark (i.e., have received orders) The medicine, *under* God (i.e., by God's providence) saved his life He is *under* sentence of death A post *under* Government I tell you this *under* the seal of secrecy He labours *under* the disadvantage of a poor education This is forbidden *under* penalty of a fine I am *under* obligation to him I am *under* the impression that this is so He came *under* suspicion You are *under* a delusion in this matter The case is *under* trial He is *under* arrest He was arrested *under* a warrant from the Court I inherited this property *under* my father's will *Given under* (i.e., authenticated by) my hand and seal This item comes *under* the head of receipts

(2) *Falling short of, less than* —

I will not sell it *under* ten rupees The work cannot be finished *under* a fortnight He will not associate with any one *under* a lord This calculation is *under* the mark (i.e., less than the true amount) *These goods are under the mark* (i.e., inferior to the standard quality) He spoke *under* his breath (i.e., in a whisper)

(3) *Covered, represented, designated by* —

He travelled *under* the name of Courtenay. A statue of Pity, *under* the figure of an angel. He deceived me *under* the mask (or guise or pretence) of friendship.

419 **Adverbial Uses** — *Under* is used as an adverb in the phrases —

✓ The doctor soon brought the fever *under* (i.e., subdued it). ✓ I was obliged to knock *under* (i.e., to yield). I keep *under* my body and bring it into subjection (E B).

UP

420 **Up** indicates *motion to*, and sometimes *rest at, a higher point*, as —

He is gone *upstairs*. I saw Ram *up* a tree. The ship sailed *up* the river. They went *upstream*. ✓ He is gone *up* country (i.e., to the northern parts). They travelled *up* the country (i.e., inland from the coast). ✓ This is very *uphill* (i.e., difficult) work.

421 **Adverbial Uses** — *Up* is used as an adverb in the phrases —

To get *up* early. Let us be *up and doing*. Prices are looking *up* (i.e., have a tendency to rise). He offered (or put) *up* a prayer. ✓ To keep *up* appearances (i.e., to maintain things outwardly as they are). ✓ He brought *up* (i.e., educated) his son to his own trade. ✓ The barrister threw *up* his brief (i.e., abandoned it as hopeless). ✓ His blood was *up* (i.e., he was excited or in a passion). ✓ To bear *up* (i.e., be firm) under difficulties. I cheered him *up*. A case cropped *up* (i.e., came into notice). ✓ He came *up* (i.e., arrived, or proved) soon after. ✓ He came *up* to time (i.e., he was in time). ✓ I caught him *up* (i.e., overtook him). ✓ This does not come *up* to (i.e., equal) my expectations. ✓ He was very much cried *up* (i.e., belauded) as a musician. I will show him *up* (i.e., expose him). If the weather clears *up* — holds *up*. The band struck *up* a tune. ✓ To beat *up* (i.e., collect) recruits. I sat *up* all night. The matter was hushed *up*. ✓ I cannot call *up* (i.e., recollect) his name. I must act *up* to (i.e., in accordance with) my convictions. ✓ He is quite *up* (i.e., equal) to his work. ✓ I can put you *up* (i.e., lodge you). ✓ I put him *up* to asking the question (i.e., instigated him to ask it). ✓ We put *up* (i.e., roused) several snipe. ✓ It was soon known that Gladstone was *up* (i.e., on his legs, speaking). ✓ The roads are *up* (i.e., under repair). ✓ The rebels are *up* (i.e., have risen against the Government). ✓ The hunt is *up* (i.e., afoot). ✓ They are *up* in arms (i.e., in open warfare). ✓ It is all *up* with me (i.e., I am lost, done for). ✓ Time is *up* (i.e., exhausted). ✓ I knocked him *up* (i.e., waked him) at 6 o'clock. ✓ I feel quite knocked (or done) *up* (i.e., exhausted). ✓ He was laid *up* (i.e., confined to his bed) with fever. ✓ I have used *up* (i.e., expended) all my paper. He tore *up* the letter. ✓ They drew *up* (i.e., composed) a petition. ✓ The troops were drawn *up* (i.e., set in array). ✓ I must get (or learn) *up* (i.e., thoroughly) that subject. ✓ They got *up* (i.e., set on foot) a concert. ✓ This is got *up* (i.e., concocted) affair. ✓ This is a trumped *up* (i.e., invented) charge. ✓ He is well *up* (i.e., learned) in mathematics. ✓ He is hard *up* (i.e., in difficulty) for funds. ✓ The matter was patched *up* (i.e., arranged somehow). ✓ We have made *up* (i.e., composed) our quarrel. ✓ I have made (or cast) *up* (i.e., set in order) my recounts. ✓ I have made *up* (i.e., compensated) his loss to him. ✓ He made *up* to me (i.e., tried to win my favour).

When does your school break *up* (i.e., disperse for the holidays)? The meeting then broke *up*. The frost has broken *up*. He gave *up* (i.e., abandoned) the attempt. To give *up* the ghost (i.e., to die). To run *up* (i.e., incur quickly) a bill. To run *up* (i.e., erect quickly) a fence. He was sold *up* (i.e., his property was seized and sold by his creditors). To make *up* a quarrel.

WITH.

422 *With* first had the meaning of *from*, still seen in 'withhold,' 'withdraw,' 'to part *with*,' 'to differ *with*,' &c. Then it took the meaning of *against*, seen in 'withstand,' 'to be angry *with*,' 'to fight *with*,' &c.<sup>1</sup> Lastly, since opposition implies proximity, we arrive at its modern sense of *association*, as in 'I will go *with* you,' 'I am *with* you in that matter'.

It is thus used in relation to—

(1) *Attendant circumstances* —

I will come *with* pleasure. He heard the news *with* bated breath (i.e., in anxious silence). *With* you to help me, I shall succeed. *With* one exception, all the candidates passed. *With* (i.e., in spite of) all his diligence, he failed in the examination. England, *with* all thy faults, I love thee still (*Coroner*). To do a thing *with* a vengeance (i.e., violently, excessively). *With* that (i.e., immediately after saying or doing that), he drew his sword. He works *with* a will (i.e., with zest, diligently). He did it *with* the best intentions (i.e., meaning well). He took the reproof *with* a good grace (i.e., in a becoming manner). He entered into the project *with* heart and soul. He received me *with* open arms (i.e., affectionately). The police came *with* a view to making inquiries. The Court sat *with* closed doors. No one could see it *with* dry eyes. They started off *with* one consent (i.e., unitedly).

(2) *The point of reference of an action or a feeling* —

He is popular *with* his countrymen. It is the custom *with* the Hindus to burn their dead. What shall I do *with* it? It is all over *with* him (i.e., he is ruined, dead, &c.). I was beforehand *with* him. The decision lies (or rests) *with* you. Poverty, *with* most, is self-inflicted woe (*Coroner*). Make haste *with* your lessons. I was much taken (i.e., pleased) *with* him. He made free *with* my money. I will not put up *with* (i.e., tolerate) your conduct. The Thugs made away *with* (i.e., killed) the travellers. I have broken *with* him (i.e., ceased to be friends with him). I helped him off *with* his coat. I will close *with* (i.e., accept) your offer. Get on (i.e., proceed) *with* your lessons. I cannot get on (i.e., be on friendly terms) *with* him. Get along, be off—*with* you! Off *with* his head! Down *with* him! Away *with* him! *Boaway* = *to drive away*.

(3) *Instrumentality* —

He did it *with* his own hands. He was elated *with* joy. The estate is saddled (i.e., burdened) *with* a debt of Rs 5,000.

WITHIN

423 *Within* means *in the interior of*, and so *inside the limits*

*of* — He kept *within* doors. I will come *within* an hour (i.e., before an hour expires). He lives *within* easy distance of the town. The bough is *within*

<sup>1</sup> Cf. 'He can make a watch *with* (i.e., in competition with) any one in the trade', 'He can write an essay *with* the best (essay-writers)'.



reach The fort is *within* range of the enemy's guns ✓ That is hardly *within* the range of probability (*i.e.*, ever likely to happen) ✓ *Within* the bounds of possibility (*i.e.*, just possible) ✓ This amount is *within* the mark (*i.e.*, below the truth, not exaggerated) ✓ The doctor was *within* call (*i.e.*, near enough to be summoned) ✓ They buried him *within* hearing of the waves (*i.e.*, where their sound could be heard)

### WITHOUT

424 *Without* means *on the outside of*, as 'They stood *without* the door,' but in this sense *outside* has taken its place, and *without* is generally used to express *exclusion* or *deficiency* with reference to attendant circumstances only —

He was left *without* a penny in the world He tried, *without* success, to win the prize *Without* doubt you are right ✓ We cannot do (*i.e.*, manage) *without* some help ✓ He went *without* (*i.e.*, dispensed with) his dinner ✓ I will come *without* fail (*i.e.*, certainly) All, *without* exception, fled ✓ I say this *without* prejudice (*i.e.*, informally, *without* committing myself to its truth) He told me his plans *without* reserve His father, gave him money *without* stint He resigned *without* notice He went off *without* a word ✓ He reckoned *without* his host (*i.e.*, he came to an unwarranted conclusion, he was disappointed)

### IDIOMATIC USES OF VERBS

425 There are many common English verbs which enter largely into the idiomatic phraseology of the language, and the student will often find the same verb bearing, apparently, in one expression a very different meaning from that which it bears in another Take, for instance, the verb *strike*, we have —

- (1) He *struck* (*i.e.*, entered suddenly) into the conversation
- (2) A man well *stricken* (*i.e.*, well advanced) in years
- (3) The tree *strikes* (*i.e.*, thrusts) its root deep into the ground
- (4) The clock *strikes* (*i.e.*, sounds the hour of) twelve
- (5) This *strikes* (*i.e.*, impresses) me as strange
- (6) The dealer *struck* (*i.e.*, concluded) a bargain with him
- (7) To *strike* (*i.e.*, lower) sail, a flag, a tent

Here it is difficult, at first sight, to understand how one verb can come to be used with such a variety of meanings, many of which seem to have little or no connection with one another But when the student proceeds to investigate the original meaning of the verb *strike*, he will find that it is comparatively easy to trace all these different idiomatic uses up to that one original meaning Thus the original notion contained in *strike* is that of *quick, regular motion*, a meaning which is seen underlying example (1) above Then *strike* gained its common Old English sense of 'to advance,' a meaning which is seen exemplified in (2) In (3), *strike* is used transitively in the sense of 'to make to advance' and so 'to push or thrust' The transition is easy from this meaning to the common one of 'to hit, to give a blow,' a sense

which is illustrated in (4) by the *beats* of the clock's hammer which sound the hour, and which is figuratively employed in (5) 'To *strike* a bargain,' (6), comes from the *striking* together or meeting of the hands of the two persons who make the bargain. Finally, the meaning of *strike* in (7) is derived from the swift, smooth motion given to the sail-yard, the flag or the tent-pole in lowering them. When, therefore, the student meets with verbs (or other parts of speech, such as nouns and adjectives) used in several special idiomatic senses, he should not be satisfied with merely learning what those senses are, but should endeavour to classify them by tracing them up to the original meaning of the word.

Three examples are now given of the way in which this may be done, *catch*, *take*, and *tell* being the verbs selected for illustration.

## CATCH

426 The primary notion of *catch* is *to lay hold promptly or suddenly* on an object in motion, so as to retain it as 'to *catch* a ball,' 'to *catch* a thief' 'to *catch* a notion. So *catch* means to take or receive anything that is fugitive as, 'to *catch* a tune,' 'to *catch* a trick.' Hence we get the meanings—

(1) *To captivate, win* —

The soothing arts that *catch* the fair (*Dryden*) ∫ A *catch* penny (i.e., a worthless thing, made to gain money)

(2) *To fasten upon, take hold of* (as wild beasts *catch* their prey) —

The fire *caught* the adjoining house. The house *caught* fire ∫ He *caught* at my offer (i.e., he received it with joy) If this should *catch* the eye, &c (i.e., attract the gaze) ∫ I *caught* his eye (i.e., I watched him till he looked at me) To *catch* hold of a thing

(3) *To take or receive* —

To *catch* cold, to *catch* the measles. The disease is *catching* ∫ To *catch* a tune (i.e., by listening to the tune to be able to reproduce it) To *catch* the spirit of the occasion To *catch* a trial I *caught* a glimpse of him I do not *catch* the point of your remarks

(4) *To come upon unexpectedly, to find* —

I *caught* him in the act of stealing ∫ To *catch* one napping (i.e., to gain an advantage over one through his inattention) Mind I don't *catch* you at that again You won't *catch* me going there again in a hurry I have *caught* myself, when thinking in the dark of a horrid spectacle, closing my eyes firmly (*Darwin*) ∫ To *catch* a Tartar (i.e., to seize or attack one who is too strong for you)

(5) *To come up with, overtake, reach* —

∫ To *catch* a companion (as during a walk) 'To *catch up*' has the same meaning To *catch* a train

## TAKE

427 The primary notion of *take* is *to lay hold of, to grasp with the hand* as, *to take up arms* (*i e*, to go to war) Hence we get the meanings—

(1) *To assume, accept, adopt* —

He *took* it into his head that, &c (*i e*, he conceived the notion that, &c)  
 He *took* it ill or amiss (*i e*, was offended) I *take* it (*i e*, I think) you are wrong  
 You may *take* my word for it (*i e*, you may accept my statement as true) To *take* a thing for granted Whom do you *take* me for? I *take* the liberty of telling you this You must not *take* liberties with him He *took* advantage of my weakness To *take* cold To *take* fire To *take* the alarm  
 My horse *took* (*i e*, leaped over) the fence well I *took* a great fancy to him  
 This watch *takes* (*i e*, captivates) my fancy A *taking* (*i e*, capturing) person  
 The ship *took* (*i e*, struck) the ground He is *taking* the air in his carriage  
 He *took* a turn (*i e*, a short walk) in the garden His disease has *taken* a favourable turn (*i e*, change) You *take* things easily I must *take* my own time to do it  
*Taking* one thing with another (*i e*, on an average)

Of the numerous phrases *to take*—part, effect, heart, place, the field (of an army), *ur* (*i e*, be divulged), stock wing, flight, breath, aim, notice, care, heed, pains, counsel, leave, exception to, action, a walk, hold of, in hand, into account, in tow, oath, &c  
 To *take* a person in = to cheat him,  
 To *take* a person off = to mimic him; to *take* to one's bed (*i e*, through illness)  
 To *take* to one's heels = to flee, to *take* a person to task = to find fault with him,  
 To *take* a thing to heart = to feel it strongly, to *take* to a person = to get a liking for him, to *take* down evidence = to record it,  
 To *take* upon oneself = to presume, to *take* after = to resemble

(2) *To accept without resistance, to submit to* —

He never can *take* a joke You must *take* the consequences

(3) *To understand (of mental apprehension)* —

I do not *take* your meaning Do you *take* me?

## TELL

428 The radical meaning of *tell* is to *count*, we still speak of *telling* (*i e*, counting) votes, and those who count the votes in Parliament are called the *tellers* Hence a *tale* is literally a 'number' as in 'the *tale* of bricks' (*EB*), and 'to *tell* a *tale*' is literally to 'reckon a reckoning' So too 'untold gold' is 'countless gold' Hence we get the meanings—

(1) *To recount, narrate a string of events or story* —

*Tell* me all about the war You must promise not to *tell* (*i e*, reveal the secret) These withered crops *tell* their own tale (*i e*, show the want of rain, without any explanation being required, they *speak for themselves*)  
 To *tell* tales out of school (*i e*, to betray secrets) I have nothing to *tell* you of I will *tell* your father of you (*i e*, inform against you) To *tell* a lie

<sup>1</sup> So persons are 'told off' (*i e*, counted off, appointed) to perform certain duties or

(2) *To command* —

I *told* you not to do so

(3) *To explain, find out, know* —

I cannot *tell* what he means How could I *tell* that?

(4) *To be reckoned or count towards producing a sum total, and so to produce an effect* —

Every shot *tells* <sup>A telling (i.e., effective) speech</sup> The great exertion *tells* upon his strength Your bad writing will *tell* against you in the examination The prisoner's youth *tells* in his favour

429. A selection of Verbs in common use—*is, draw, get, go, pick, play, put, run, set, turn*—is added, with idiomatic phrases in which they occur appended to each verb<sup>1</sup> These phrases are arranged in no regular order, as it is intended that the student should exercise himself in classifying them according to the method pursued with the three sample verbs given above

## 430 —DRAW

To *draw* : A tooth, a boy, lots, blood, a fox, a deed, a will, a cheque, a picture, interest To *draw* on a person for an amount The ship *draws* twenty feet of water Hinged, *drawn*, and quartered A *draw* game To *draw* one out This play will *draw* a good house The year is *drawing* to a close To *draw*—an inference, a parallel To *draw* in one's horns To *draw* near To *draw* up—troops, a treaty It is hard to *draw* a line between things so similar The huntsmen *draw* the cover,

## 431 —GET

You must *get* your lessons by heart He *got* me into trouble I cannot *get* him to go The ship *got* a mile out of her course *Get* you gone I *got*—the start of him, ahead of him, the better of him To *get*—drunk, rid of, quit of, clear of, ready The world is *getting* colder I cannot *get* to sleep I should like to *get* at the truth The prisoner *got* loose How *are* you *getting* on? He *got* on unpunished He *gets* over the ground rapidly He has *got* over his father's death This book is well *got* up He *got* up an entertainment This is a mere *got* up affair The story *goes* wild You will *get* the worst of it He has *got* into hot water about that business He is too ill to *get* about

## 432 —GO

To *go*—mad, naked To *go* halves To *go* without one's dinner This *goes* for nothing I fear it will *go* hard with you This excuse won't *go* down in a court of law As things *go* As the world *goes* How do prices *go*? You must not *go* upon this supposition Dead and *gone* He is very far *gone* Let by *goes* be by *games* The mast *went* by the board He *goes* by the name of Aaron You may *go* further and fare worse He *went* head over heels He has *gone* to the dogs The wailer must *go* to the wall His property is *gone* to rack He *went* the whole length in that matter

<sup>1</sup> The same plan has been followed in the case of Adjectives and Nouns below.

## 433 — PICK

You cannot *pick* and choose To *pick* a bone I have a bone to *pick* with you To *pick* a pocket *Picking* and sterling To *pick* a lock He *picked* a quarrel with me You must *pick* your way He is always *picking* holes in people's coats I have *picked* up a bargain to day She *picked* his character to pieces I *picked* acquaintance with him The invalid is *picking* up A white boat *picked* out with gold They were *picked* off by the enemy's sharpshooters

## 434 — PLAY

To *play*—the fool, truant He *played* me false He *played* me a trick He *played* a double game She *played* fast and loose with him The foun-  
tain *plays* The fire engine *played* on the flames The wind *played* upon the surface of the water He *played* the salmon You *played* into his hands He *plays* on the harp He *played* off a fraud upon me They are *playing* at cross purposes I *played* upon his love of flattery He refused to *play* second fiddle The candidate *played* his cards well To *play* with fire is dangerous Iago *played* off Othello's suspicions against Desdemona's simplicity

## 435 — PUT

He *put* the question to me You *put* the matter in its true light You *put* me to it (To *put* ashore) To *put*—in mind, in practice, to the proof, to the blush, to the sword, to flight, to inconvenience, to the rout To *put* one—on one's guard, on one's mettle I have *put* a spoke in his wheel He has *put* his foot into it I have *put* him on his good behaviour You must *put* your best foot foremost He has *put* the cart before the horse The child was *put* out to nurse My money is *put* out to interest I was much *put* out at his conduct The crew were *put* on short allowance, on half rations I was hard *put* to it for enough money to pay my fare He has *put* in for a share in the profits I shall *put* this off till to-morrow He *put* me off with excuses To *put* up a friend I will not *put* up with this noise What *put* you up to asking this question?

## 436 — RUN

The bill has thirty days to *run* You must not *run* away with that notion The lense is *run* out To *run*—riot, wild, a much, a race, a risk, a rig That tune *runs* in my head His wildness of disposition *runs* in the blood The waves *ran* high The excitement *ran* high at the news I keep a *running* account It has rained for three days *running* The ship *ran* foul of the pier The story *runs* that, &c He has *run* up a bill The hunters *ran* down the stag You are always *running* him down He *ran* me hard for the prize He has *run* through his fortune I have *run* short of pens and paper Sharks frequently *run* to an enormous size The plant is *run* to seed His property is *run* to waste He *ran* counter to my wishes A *running* fight The army kept up a *running* fire The *running* title of a book Do not *run* into debt How you do *run* on!

## 437 — SET

To *set*—a trap, a razor, a clock, a tune, a broken leg, sail, the fashion, a task, an example To *set* a price upon a thing He *set* his heart upon the marriage He *set* them together by the ears He *set* his dog upon me He is *set* upon the marriage I must *set* to work His jokes *set* the table in a roar He *set* me at defiance He *set* at naught my advice This

item is not *set down* in the list This fellow must be *set down* *To set up*—  
 a school, a howl, a clamour, type He has *set up* his son in business He *sets up*  
 for a wit He *set* the watch a going That noise *sets* my teeth on edge He  
*set* fire to the jungle The jungle was *set on* fire He will never *set* the  
 Thimies on fire I *set* my face against such conduct She *set* her cap at him  
 He *set* his hand to the document To *set* store by a thing To *set* a high  
 value upon a thing To *set* one's house in order I *set* him right in the  
 matter The jelly (or cream) has *set* The rains have *set in* Let us *set out*  
 at once He *set off* (or forth) on his travels Men were *set* to cut a path  
 through the jungle A subscription was *set on* foot A *set* speech He did  
 it of *set* purpose He *set* light by his opportunities I *set* him at his ease It  
 is time to *set* about the business He is *set* against all reforms You may *set*  
 your heart at rest on that matter To *set* free I never *set* eyes on him before

## 438—TURN

To *turn* ivory in a lathe To *turn* an honest penny He *turned* his talents  
 to good account To *turn* prose into verse The sick man has *turned* the  
 corner To *turn* tail Success has *turned* his head (or his brain) I *turned*  
 the tables on him The thunder has *turned* the milk To *turn* one's stomach  
 Everything *turned upon* the result of the battle The troops *turned* the  
 enemy's right To *turn* a fort He *turned up* his nose at my offer I *turned*  
 my horse loose The boat *turned*—topsy turvy, bottom upwards, upside down  
*Turn* him out! It is time to *turn in* You had better *turn to* and finish the  
 work The Volunteers *turned out* 500 strong The scheme *turned out* a  
 failure This machine *turns out* 100 buttons per minute That evidence  
*turned* the scale in the prisoner's favour He *turned a deaf ear* to my en-  
 treaties The boat was *turned adrift* Bismarck's marriage was the *turning*  
 point in his life He is *turned sixty* I have *turned off* a great deal of  
 work This tradesman *turns* his money rapidly He has *turned over* a new  
 leaf He *turned* his back upon me You should *turn your opportunities to*  
 account He *turned upon* me in a fury The political adventurer *turned* his  
 coat He can *turn* his hand to anything This hard wood *turns* the edge of  
 the saw He then *turned* newspaper editor *Turn* on the tap

439 Other Examples—The following verbs are frequently  
 found in idiomatic phraseology It will form an excellent class-  
 exercise for the student to collect and classify for himself the  
 various phrases in which they occur—

set	erst	fix	lay	raise
bear ✓	come ✓	fly	lead	see
beat	ery	gain	leave	show
bid	cut	give	let ✓	spring
blow	deal ✓	grow	lie	stand
break ✓	do	hang	look ✓	stick
bring ✓	drop	have	lose	strike
burn	fall ✓	hold	make ✓	throw
call ✓	fetch	keep	pass	walk
carry ✓	find	knock	pry	work

## IDIOMATIC USES OF ADJECTIVES.

## 440—DEAD

(1) *Deprived of life*—

He is *dead* and gone ✓ To wait for *dead* men's shoes (i.e., to look out for  
 legacies) ✓ A *dead* language (i.e., a language no longer spoken, as Latin)

(2) *Destitute of life* —

✓*Dead* matter (i.e., inanimate matter) Faith without works is *dead* (E.B.) ✓He is *dead* (i.e., indifferent, callous) to all sense of honour

(3) *Death-like* —

*Dead* darkness He fell into a *dead* faint (or swoon) ✓The *dead* (noun)—of night, of winter (i.e., the death-like part, the depth of)

(4) *Motionless, inert, powerless* —

A *dead* calm A *dead* sleep A *dead* halt A *dead* weight ✓A *dead* lift (i.e., a lift of a lifeless thing which cannot help to raise itself, hence, a position of extreme difficulty) ✓A *dead* reckoning (noun) = a reckoning by logbook, without the advantage of taking observations ✓A *dead* lock (i.e., a stoppage with no power of motion left) ✓A *dead* loss (i.e., a loss with no chance of recovery) ✓I am *dead* (adv.) beat (i.e., utterly exhausted) ✓The ball is *dead* (i.e., out of play, excluded from the game)

(5) *Unproductive, bringing no profit* —

*Dead* capital *Dead* stock in trade ✓A *dead* heat (i.e., a race in which the competitors are equal, a race without results)

(6) *Spiritless, dull* —

*Dead* colouring A *dead* fire *Dead* alive

(7) *Monotonous, blank* —

A *dead* level A *dead* wall

(8) *Sure to kill, sure to hit, sure, certain* —

He is a *dead* shot ✓He is *dead* upon (i.e., sure to notice) my mistake, ✓He made a *dead* set (a determined attack) on me A *dead* certainty *Dead* (adv.)—ahead, in front (i.e., exactly ahead, &c.) ✓He was *dead* (i.e., completely) against my plan

## 441 —FAIR

She is *fair* and false The good ship started *fair* and free The weather is *fair* *Fair* play is a jewel He gave me *fair* words Is she *fair* or dark? By *fair* means or soul He is a *fair* spoken (§ 258) man He is *fair* in his dealings He is in a *fair* way to be ruined This composition is *fair* He plays a *fair* game at chess He bids *fair* to become a great author He *fairly* (adv.) astonished me ✓I *fairly* (i.e., undeniably) pushed him overboard Write a *fair* copy of this exercise My *fair* name is injured He has netted *fair* and square in the business All I ask is a *fair* field and no favour Through illness I had not a *fair* chance in the examination Ram has a *fair* chance of winning the prize

## 442 —GOOD

The *good* old times The *good* old rule He died at a *good* old age As *good* luck would have it *Good* for nothing All in *good* time A *good* riddance He pulls a *good* oar Will you be *good* enough to cash this cheque? Put in a *good* word on my behalf *Good* heavens! He was as *good* as his word I am *good* for a 10 mile walk He is *good* for Rs 100 He is *good* as refused me This rule still holds *good* I made his loss *good* He gave me a *good* deal of trouble He subscribed a *good* round sum, You must take a *good* strong dose

of medicine He arrived a *good* hour behind time He is gone for *good* (noun) You must decide for *good* (noun) and all He is working in *good* earnest He has robbed me of my *good* name We are *good* men and true It does my heart *good* (noun) to see you Their *good* swords are rust A miss is as *good* as a mile It was as *good* as a play to see them I have got into his *good* graces He is a *good* hand at essay writing I did him a *good* turn

**443 Other examples**—The student may usefully collect and classify for himself after the method shown above, phrases and expressions containing the following adjectives —

bad	dry	light	plain	sound
black	fit	long	quick	spare
clean	free	low	round	square
clear	great	man	simple	straight
close	hard	nice	small	tall
common	high	open	soft	white

### ' IDIOMATIC USES OF NOUNS '

#### 444 — HAND

(1) *The extremity of the human arm, in a variety of phrases*

✓ *At hand* (i.e., near) ✓ Some commodities change *hands* (i.e., pass from one purchaser to another) many times before they are consumed ✓ To receive at the *hands* of another (i.e., to receive from him) ✓ To wash one's *hands* of a thing (i.e., to profess innocence, to declare that one has nothing to do with it, derived from Pilate's action at the trial of Christ) ✓ To have clean *hands* (i.e., to be innocent) ✓ *A hand to hand* fight (i.e., a fight at close quarters) ✓ *Hand in hand* (i.e., in close union) ✓ *Hands off* (i.e., don't touch) ✓ *Hand over hand* (i.e., rapidly, from passing the hands alternately one above the other in climbing) To live from *hand* to mouth (i.e., to live precariously, without provision for the future, i.e., using daily for food what is received by the hand) ✓ To do a thing off *hand* (i.e., to do it without delay or hesitation, so, *out of hand*) ✓ To be *hand* and glove with a person (i.e., to be very intimate with him, as close as the glove is to the hand) ✓ To bear (or lend) a *hand* (i.e., to aid) ✓ To take in *hand* (i.e., to undertake) ✓ To come to *hand* (i.e., to be received, to be within reach) ✓ To have on *hand* (i.e., to have for disposal or for sale) To buy at second *hand* (i.e., when no longer in the first or producer's *hand*, not new)

(2) *That which resembles it or performs its office* —

The *hand* of a clock (Cf 'Fancy, like the *finger* of a clock'—Cowper)

(3) *A measure of a hand's breadth* —

A horse fifteen *hands* high

(4) *Side, part* —

On the one *hand*, on the other *hand* ✓ It is agreed on all *hands* (i.e., by all parties)

(5) *Power of performance, agency, ability, skill* —

To try one's *hand* at a thing (cf 'a *handy* person') ✓ He had a *hand* in it (i.e., was concerned in it) ✓ To have one's *hands* full (i.e., to be completely



occupied) ✓ To have the upper *hand* (i.e., to be superior) ✓ To carry matters with a high *hand* (i.e., to act arrogantly, so, high handed = arrogant) He made a bad *hand* of the business

(6) *A performer, agent* —

He is a good *hand* at composition ✓ A mill *hand* (i.e., a worker in a mill) ✓ All *hands* (in a ship, i.e., all the sailors)

(7) *Penmanship* —

To write a good *hand* A running *land*

#### 445 —FACE

Darkness came over the *face* of things How can you have the *face* to tell me this? The *face* of a watch He persevered in the *face* of all obstacles We must put a good *face* upon it He fled from the *face* of the king You are flying in the *face* of danger I set my *face* against such practices The *faces* of a cube This consideration gives some *face* to his proceedings This is absurd on the *face* of it He made *faces* at me They stood *face* to *face* The troops *faced* (verb) about He boldly tried to *face* (verb) it out

#### 446 —HEAD

He has a *head* for mathematics The *heads* of a discourse A *head* stone At the bed's *head* He is the *head* of the class She has a fine *head* of hair Three hundred *head* of cattle Matters have now come to a *head* They sailed up to the *head* of the bay I gave the horse his *head* To make *head* against a difficulty He dragged that topic in by the *head* and shoulders This reservoir has a fine *head* of water This beer has a good *head* on He sat at the *head* of the table He did it out of his own *head* He took it into his *head* to object He did not know whether he was standing on his *head* or his heels He was over *head* and ears in debt I can't make *head* or tail of what he says

### THE PRONOUN IT ✓

447 I The Neuter Pronoun *it*, followed by a relative clause either expressed or understood, is used in relation to a person or a thing, when it is intended that the reference should be quite indefinite

(a) In questions —

Who was *it* (i.e., the unknown person) that you saw? There is some one at the door?—Who is *it*? (i.e., that is at the door) Who is *it* (that is) standing near that chair? What was *it* that you said?

(b) In statements, here it is used as a device for emphasising the main subject of the sentence

*It* was Ram that I saw (more emphatic than 'I saw Ram') *It* was he that broke the window (more emphatic than 'He broke the window') *It* is a good divine that follows his own instructions *It* is an ill wind that blows nobody any good

✓ NOTE.—Since the relative pronoun refers to *it*, the verb of which it is the subject should be in the third person, but we do not say '*It* is you that says so' but '*It* is you that say so,' the verb being made by attraction to agree not with *it*, but with the subject *you* that immediately precedes it

(c) This *it* is often used in Ballad or Lyrical poetry, where a relative clause of some sort must be mentally supplied —

*It* is an ancient mariner (that is going along), and he stoppeth one of three (*Coleridge*) *It* is the Miller's daughter (that I write of), and she hath grown so dear, so dear (*Tennyson*)

(d) *It* is occasionally used indefinitely in relation to a person without being followed by a relative clause —

*It* is (*i e*, he is) a peerless kinsman (*Shaks*)

Generally, the indefiniteness attaching to this use implies familiarity or contempt, as —

'What a merry dog *it* is, said Mr Pickwick (*Dickens*) What a jealous old lady *it* is! (*C. Brontë*) What an ass *it* is! (*Shaks*) *It* is the most impenetrable cur, that ever kept with men (*Id*)

448 II Similarly the Pronoun *it* is employed either to introduce or to represent a phrase or an entire clause Thus it may relate—

(a) To a succeeding phrase or clause (*Introductory It*)<sup>1</sup> —

*It* is vain to make excuses *It* is probable that the day will be fine *It* is six weeks since I have seen you I never thought *it* possible to act otherwise

(b) To a preceding phrase or clause —

I should like to walk, if *it* (*i e*, to walk) is not too fatiguing If the day is fine, *it* (*i e*, that the day is fine) will be pleasant for our journey If she will, she will, you may depend on *it* (*i e*, that she will, if she will) You can do so, but I do not think *it* (*i e*, to do so) right

449 III. The Pronoun *it* is used elliptically in relation to some subject or object which is understood

(a) Sometimes the thing which *it* relates to is understood from the context —

*It* (*i e*, the sky, the weather) runs *It* snows *It* freezes If *it* is fine, I shall go out *It* (*i e*, the clock) is striking six There is no other course for *it* (*i e*, the matter in hand) but to submit He has got the worst of *it* (*i e*, the business) But yet, the pity of *it*, Iago! (*Shaks*) How far is *it* (*i e*, the distance) to your house? *It* (*i e*, the season) will soon be spring *It* (*i e*, the time) is too late to go 'To be or not to be,' as Shakspeare has *it* (*i e*, the passage) Depend upon *it* (*i e*, the state of things), you are wrong Out upon *it*! I was too late, as ill luck would have *it* (*i e*, the event) This is so, as I take *it* (*i e*, the matter) How is *it* (*i e*, the state of things generally) with you to day? *It* (*i e*, life, success, &c) is all over with him We were late, as *it* (*i e*, the state of things) was I was, as *it* were, thunder-struck at the news If *it* were not for this, I should go *It* is all over with him

<sup>1</sup> There is used in a similar way to introduce the subject of a sentence as, 'There was once a man, who, &c, instead of 'Once a man was, who, &c'

(b) Sometimes *it* forms a sort of Cognate Object (§ 233) to a verb —

Courage, father, fight *it* (*i.e.*, the fight) out (*Shaks*) She (the mole) courseth *it* (*i.e.*, her course) not on the ground as the rat or mouse Come and trip *it* (*i.e.*, your tripping) as you go (*Milton*) Run *it*! Go *it*! You will have to rough *it* We never saw *it* on this fashion (*E B*) I was hard put to *it* (*i.e.*, a putting, a difficulty) He carries *it* with a high hand

NOTE — In a similar way, *it* is placed after nouns when they are used as verbs, to represent the cognate notion, as — 'Lord Angelo dukes *it* well' (*Shaks*) 'Whether the charmer sinner *it* or saint *it*' (*Pope*) To foot *it* To queen *it* To prince *it*

## THE PREPOSITION BUT ✓

450 *But* is O E *būtan*, a contraction of *be-ūtan* (= by-outside) Hence *but* means 'by the outside,' and so *beyond*, *except* It is thus originally a *preposition* with the radical meaning of 'excluding' and so of 'preventing'

✓ (1) *But* = *except* (a Preposition) —

All is lost *but* honour

NOTE — Owing to a confusion with *but* when used as a conjunction, the preposition *but* often takes a nominative case after it, as 'And was not this the Earl?—'Twas none *but* *he*,' as if 'but he' were for 'but it was he'

✓ (2) *But* = *only* (an Adverb) —

There is *but* a step between me and death — *E B*

Here there is no difficulty, if we remember that a negative has dropped out before *but*, and that the sentence should properly be—'There is *not but* a step' = there is *not* anything *except* a step, *i.e.*, there is *only* a step

NOTE — We can *but* die = we can only die, *i.e.*, nothing worse can happen to us   
 We ~~cannot~~ *but* die = we can do nothing except die, *i.e.*, no other course is open to us   
 *Here but is preposition*

(3) *But* = *except, to the contrary of, without, unless, that not* (a Subordinative Conjunction) —

He was all *but* killed (*i.e.*, he was everything *except* killed, everything happened to him except killing, or, he was very nearly killed)

Never dream *but* ill must come of ill (*i.e.*, never dream anything *except* that ill must come of ill) — *Shelley*

Not *but* he voted for the best (*i.e.*, I do not say anything *to the contrary of* the fact that he acted for the best)

It never runs *but* it pours (*i.e.*, *except* it pours, *without* pouring)

Perdition catch my soul *but* I do love thee' (*i.e.*, my perdition catch my soul *unless* I love thee) — *Shaks*

*But* for you, I should have perished (*i.e.*, *except* because of you or if it had not been for you, I should have perished)

It cannot be *but* you are right (i.e., it, viz., anything to the contrary of your being right, cannot be)

Earth does not hold a lonesome glen so secret *but* we meet again (i.e., so secret *that* we shall *not* meet, so secret as to *prevent* us from meeting) — *Scott*

This *but* was originally followed by *that*, which was afterwards omitted for the sake of brevity as,

I cannot believe *but that* you are wrong,

where *but* is a preposition having for its object the clause 'that you are wrong' (see § 152, b) After verbs of 'doubting,' 'denying' (with or without a negative), *but* came to be used with mere adversative force, and there is no difference between—

- 1 I doubt *but* you are wrong
- 2 I doubt *that* you are wrong
- 1 I do not doubt *but* you are wrong
- 2 I do not doubt *that* you are wrong

(4) But = *Who not, which not* (a Relative Pronoun and a negative) —

On the housetops was no woman  
But spat towards him and lusted,  
No child *but* screamed out curses  
And shook its little fist

(i.e., there was no woman *who* did *not* spit, and no child *who* did *not* scream) — *Macaulay*

Here also *but* is for *but that*, and 'There was no child *but* screamed' = 'there was no child *but that* (it) screamed'

(5) But = *still, however, on the other hand* (a Co ordinative Conjunction)

He is poor *but* honest  
I love him, *but* he hates me

This adversative use of *but* easily grew out of its prepositional use thus 'I am sorry to punish you, *but* (conj.) you must learn to obey' would be, in older English, 'I am sorry to punish you *but* (prep., = except) *that* you must learn to obey'

<sup>1</sup> Sometimes *what* is used for *that* as, 'I do not say *but what* you are right about this'

## CHAPTER V

## COMPOSITION AND STYLE

Parsing—Figurative Language—Poetry and Prose—  
Style—Essay-writing—Letter-writing—Notes on Spelling,  
Pronunciation, and Punctuation—Hints for Examinations

## PARSING

451 Every part of speech in a sentence bears a grammatical relation to some other part of speech in the sentence. The nature of this relation determines the form which the part of speech takes (if it is capable of inflexion), and is a guide to discovering what part of speech a word in a sentence is.

452 *Definition*—Parsing may be defined as a grammatical description of a word (or group of words) in a sentence, showing—

- (a) What part of speech it is and of what class
- (b) The name of its form (if it is capable of inflexion)
- (c) Its relation to some other part of speech in the sentence

Thus, in parsing the word *man* in the sentence '*Man* is the lord of creation,' it is necessary to state—

- (a) that it is a *noun*, of the class *common* (§ 117, 1),
- (b) that it is of the *masculine* gender, *singular* number, *nominative* case,
- (c) that it is *subject* of the verb '*is*'

It is clear that the most important of these points for us to determine is (c) the relation that *man* bears to *is* for the knowledge that *man* is subject to the verb *is* enables us to state (a) that it is a *noun*, and (b) that it is of the *singular* number, *nominative* case.

Again, take the sentence "The captain's order was '*Man* the life-boat'" Unless we first determine the relation of the word *man* to the word *life-boat*, we cannot say whether *man* is a *noun* or a *verb*. Having discovered that (c) *man* is here *predicate* and that *life-boat* is *object*, we are able to state that *man* in this sentence—

- (a) is a verb,
- (b) is in the imperative mood<sup>1</sup>

<sup>1</sup>Judging from its form alone we might take '*man*' to be an 'infinitive of exclamation' (§ 251, 3), the sense of the context shows that it is an imperative.

The invariable plan, then, to be followed in parsing is to enquire first what the relation (*r*) is which the word to be parsed bears to some other member (or members) of the sentence. That being discovered the other points, (*a*) what part of speech it is, and (*b*) its form may be readily determined.

Below is given a list of the various relations in which the parts of speech stand in a sentence and the forms they assume, when inflected, as symbols of these relations.

### NOUNS AND PRONOUNS

**453 The Nominative Case** is used when the Noun or Pronoun is—

- (1) Subject of a verb

The *shepherd* feeds his flock.

- (2) In apposition to another subject

Wellington, the *hero* of Waterloo, died in 1852.

- (3) Complement to a verb (§ 237)

He was elected *representative*.

- (4) Used absolutely (*Absolute Case*; § 150)

The *rebels* being routed, peace was restored.

**454 The Objective Case** is used when the Noun or Pronoun is—

- (1) Direct Object of a transitive verb

The wolf killed the *lamb*.

- (2) Object of a preposition or prepositional phrase (§ 303)

This is the land of my *birth*.

He went on board the *steamer*.

- (3) Retained Direct Object of a transitive verb in the passive voice (§ 422)

He was taught *Sanskrit* by a Pandit.

- (4) Cognate Object (§ 233)

He dreamt a *dream*.

- (5) Adverbial Objective (§ 153)

The house stands *20 feet* back from the road.

When you come our *way*, call and see us.

- (6) Object of a phrase consisting of an intransitive verb and its complement (§ 232)

He stared *me* in the face.

- (7) In apposition to another objective  
He praised Ram, the head *boy* of the class

- (8) Complement to a verb (§ 238)  
The army made him their *leader*

NOTE — In 'Poor fellow' 'What a fate was his', '*fellow*' may be praised as Objective of Exclamation, cf. 'Unhappy *me*!'

**455 The Indirect Objective case is used—**

- (1) To express the Indirect Object (§ 240) of a transitive verb

The magistrate wrote the *man* a certificate

- (2) To express the Retained Indirect Object (§ 242) of a verb in the passive voice

Leave was granted the *boy* by his master

- (3) To express the Interest (§ 241) of some person in the action of the verb

They sat *them* down upon the yellow sands — *Tennyson*  
Fare *thee* well

- (4) With certain impersonal verbs (§ 283)

*It*ethinks it is an easy leap  
So please your *Majesty*

- (5) After certain interjections

Ah *me*! Alas the *day*!

- (6) After certain adjectives, *like*, *unlike*, *nigh*, *near*, *neat* as also when used adverbially

The child is like his *father*  
No man like *him* the horn could sound — *Wordsworth*

**456 The Possessive Case is used to define a noun or pronoun**

This is *John's* book

**457 The Vocative Case is used as the Case of Address**

*Soldiers*, follow your commander

### ADJECTIVES

**458 Adjectives may be used—**

- (1) To qualify a noun or a pronoun

The *good* shepherd feeds his flock  
O *miserable* me!

- (2) As the Complement of a verb (§ 236)

I feel very *cold*  
He struck the man *dead*

## VERBS

459 **The Infinitive Mood** is divided into (a) the Simple Infinitive and (b) the Gerundial Infinitive

(a) The *Simple Infinitive* (§ 251) may be used—

(1) As a noun, it is then the subject of a verb, or the object of a verb, or of a preposition

*To live* here is pleasant  
I like *to go* to school  
He did nothing but *laugh*

(2) As the Complement (§ 239) of a noun, a pronoun, a verb, or a conjunctive adverb (§ 285)

I considered the man *to be* responsible  
He ordered him *to be punished*  
He appears *to be* in good health  
I do not know how *to do* it

(3) Interrogatively<sup>1</sup> and in Exclamations —

Where *to begin* ?  
*To think* that he should act thus !

(b) The *Gerundial Infinitive* (§ 252) may be used—

(1) As an adjective

Give him a chair *to sit on*.

(2) As an adverb

I went there *to see* him.  
This is hard *to bear*

(3) Parenthetically

*To tell* you the truth, I have forgotten your name

460 **Participles** may be used—

(1) To qualify a noun or a pronoun

The wind scattered the *gathering* clouds  
Have you any pens ?—Only some *broken* ones

(2) As the Complement of a verb (§ 236)

The sky looks *threatening*  
I knocked him *spinning*

(3) Impersonally (§ 305)

*Talking* of heat, was it not hot yesterday ?

461 **The Indicative, Imperative, and Subjunctive Moods** are used as *Predicates* In giving the *relation* of a verb in one of these moods it is sufficient to state what it has for its subject

<sup>1</sup> The infinitive should be used interrogatively only in rhetorical questions not requiring an answer Hence this use is mostly confined to Poetry



## ADVERBS

**462** Adverbs may be used to modify—

(1) A verb, or a verbal noun

He ran *quickly* away

Running *quickly* up hill is hard work

(2) An adjective

You are *very* kind

(3) An adverb

Go *quite* slowly

(4) A sentence (§ 298)

*Clearly* this is not the case

*Only* a fool would act so

*Even* a child would know better than that

NOTE —Adverbs are sometimes used as *adjectives* to qualify nouns (§ 300)

Adverbs may also be used—

(5) As the Complement of a verb (§ 236)

Do you feel any *better* to day?

This is *so*

## PREPOSITIONS

**463** Prepositions are used to govern nouns or pronouns

The teacher *of* the class gave a prize *to* each *of* the boys

## CONJUNCTIONS

**464** Conjunctions are used to couple words or sentences

The Ganges *and* the Jamuna unite at Allahabad

**465** Having first discovered which of the above relations the word to be parsed bears in the sentence, we must next proceed to determine what part of speech it is, and, since many parts of speech are sub-divided into classes, what particular class it belongs to. Lastly, unless the word be a preposition or a conjunction, which are not capable of inflexion, we must ascertain the particulars of its form

The following Parsing Scheme includes all the requisite particulars to be stated as to *Class* and *Form* for the different parts of speech, the *Relation*, though it should be ascertained first, is generally stated last

## PARSING SCHEME

**466** Noun

(a) WHAT PART OF SPEECH

*Class* Common or Proper

(b) FORM

*Gender, Number, Case*

(c) RELATION (§ 453—7)

**467 Adjective**

(a) WHAT PART OF SPEECH

(b) FORM (if capable of inflexion),

*Degree* Positive, Comparative, or Superlative

(c) RELATION (§ 458)

**468 Pronoun**

(a) WHAT PART OF SPEECH

*Class* Substantival or Adjectival, and whether Personal, Possessive, Reflexive, Demonstrative, Interrogative, Relative, Indefinite, or Distributive (§ 177)

If Substantival —

(b) FORM

*Person, Gender, Number, Case*

(c) RELATION (§ 453—7)

NOTE —In parsing a Relative Pronoun state also what is its antecedent

If Adjectival —

(b) FORM

*Person, Gender, Number*

(c) RELATION (§ 458)

**469 Verb <sup>1</sup>**

I —Infinitive

(a) WHAT PART OF SPEECH

*Class* Transitive or Intransitive

(b) FORM

*Voice, Tense*

(c) RELATION (§ 459)

II —Participle

(a) WHAT PART OF SPEECH

*Class* Transitive or Intransitive

(b) FORM

*Voice, Tense*

(c) RELATION (§ 460)

<sup>1</sup> The verb *to be* is called the *Substantive verb*, it has no distinction of Voice

## III —Indicative, Imperative, or Subjunctive

## (a) WHAT PART OF SPEECH

*Class* Transitive or Intransitive

## (b) FORM

*Voice, Mood, Tense, Number, Person*

## (c) RELATION (§ 461)

Having for subject what noun or pronoun

## 470 Verbal Noun

## (a) WHAT PART OF SPEECH

*Class* Transitive or Intransitive

## (b) FORM

*Number, Case, and Voice*

## (c) RELATION (§ 453-7)

Having for object what noun or pronoun

## 471 Adverb

## (a) WHAT PART OF SPEECH

## (b) FORM (if capable of inflexion)

*Degree* Positive, Comparative, or Superlative

## (c) RELATION (§ 462)

## 472 Preposition

## (a) WHAT PART OF SPEECH

## (b) RELATION (§ 463)

Having for object what noun or pronoun

## 473 Conjunction

## (a) WHAT PART OF SPEECH

*Class* Co ordinative or Subordinative

## (b) RELATION (§ 464)

Joining what words or sentences together

NOTE —Interjections bear no relation to any other word in the sentence are not properly ‘ Parts of Speech ’

## THE SAME WORD USED IN DIFFERENT RELATIONS

474 **Form and Relation** —As has been said above knowledge of the *Relation* which a word bears in a sentence the guide to the discovery of the other points in its parsing

But many words may be used in a variety of senses, so that it is often difficult to decide what that relation is

For example, the same word may be a *noun* in one sentence and an *adjective* or a *verb* in another. Thus the word *light* is a noun in 'The *light* of the moon is clear', an adjective in 'This room is very *light*', and a verb in 'Please *light* the lamp'

Again, many words that by origin are one part of speech may be used as other parts of speech. Nouns, for instance, may be used as adjectives or verbs. Thus *iron*, by origin a noun, is used as an adjective in the sentence 'Break it with an *iron* hammer', and it is used as a verb in 'He told the washerman to *iron* the cloth'. *But* is by origin a preposition, it is, however, used as a verb and as a noun in the sentence '*But* me no *buts*', and it has several other uses (§ 450)

In all cases where a word shows by its *form* that it is one part of speech while in *use* or relation it is a different part of speech, it should be parsed according to its *use*, the particulars of its *form* being also stated. Thus in the sentence 'He plunged into the *thickest* of the fight,' *thickest* should be parsed thus —

*Thickest* is in *form* an adjective of the superlative degree, and in *use* is a noun, common, neuter gender, singular number, objective case, being object of the preposition *into*

**475 Change of Relation producing change of Form —** Some words, in addition to the inflexion which originally belongs to them, take a change of form corresponding to their use or relation in a sentence. Thus in the sentence 'We should always show respect to our *bettors*,' the word *bettors* has its original inflexion as an adjective in the comparative degree, while it also takes the plural inflexion, owing to its being used as a noun

**476 Prepositions used as Adverbs —** Many words, by origin prepositions, are used as adverbs. Thus *above* is—

(a) a preposition 'Ram was *above* Sham in the class'

(b) a preposition used as an adverb 'Look *above* for consolation'

So also with *aboard*, *about*, *across*, *along*, *around*, *behind*, *below*, *beneath*, *between*, *beyond*, *down*, *in*, *off*, *on*, *over*, *round*, *to*, *under*, *underneath*, *within*, *without*, *up*

**477. Prepositions used as Conjunctions —** Many words, by origin prepositions, are used as conjunctions (p. 133, footnote 1). Thus *for* is—

(a) a preposition 'I will do it *for* him'

(b) a preposition used as a conjunction 'I will do it, *for* I like him'

478 **Prepositions used as Adverbs and Conjunctions** — Many words, by origin prepositions, are used both as adverbs and as conjunctions. Thus *before* is—

- (a) a preposition 'The prisoner was brought *before* the judge'
- (b) a preposition used as an adverb 'Look *before* and behind'
- (c) a preposition used as a conjunction 'Come and see me *before* you go'

So also with *after* and *since*

479 **Adverbs used as Conjunctions** — Some words, by origin adverbs, are used as conjunctions. Thus *however* is—

- (a) an adverb '*However* quick you are, you will not be in time'
- (b) an adverb used as a conjunction '*However*, you will not be in time'

### WORDS OF NUMBER, QUALITY, AND AMOUNT

480 **All** is used as—

- (a) an adjective '*All* men are mortal'
- (b) an adverb '*All* at once the rope broke'
- (c) a substantive pronoun '*All* is lost'
- (d) a noun 'They robbed him of his little *all*'

481 **Enough** is used as—

- (a) an adjective 'This paper is not *enough* for the whole class'
- (b) an adverb 'The rice is not boiled *enough*'
- (c) a substantive pronoun '*Enough* has been done,' 'I have had *enough* of this folly'

NOTE —So also with *much* and *any*

482 **Few** is used as—

- (a) an adjective 'There were *few* boys in the class'
- (b) a substantive pronoun '*Few* shall part where many meet'
- (c) a noun (with *a*) 'There were *a few* (of) boys in the class'

NOTE —Compare the noun use of *a little* in 'Give me *a little* of your valuable assistance'

483 **Many** is used as—

- (a) an adjective '*Many* soldiers were killed'
- (b) a substantive pronoun '*Few* shall part, where *many* meet'
- (c) a noun 'They have not shed *a many* (of) tears'

NOTE —For the irregular use '*many a man*,' see § 206

484 **More** is used as—

- (a) an adverb 'Ram is *more* careful than his brother'
- (b) an adjective '*More* soldiers than officers were killed'
- (c) a substantive pronoun '*More* has been done than was necessary'

485 **Some** is used as—

- (a) an adjective '*Some* people are always complaining'
- (b) an adverb '*Some* twenty boys were absent' (§ 205)
- (c) a substantive pronoun '*Some* said one thing, *some* another', 'Give me *some* of your pens'

## 486 One is used as—

- (a) an adjective 'Only *one* class was dismissed'  
 (b) an indefinite substantive pronoun '*One* seldom hears the whole truth' 'Give me *one* of your pens', 'He likes an old book—I like a new *one* (or, new *ones*)'

## 487 Half is used as—

- (c) an adjective 'To-morrow is a *half* holiday'  
 (d) an adverb 'He was *half* drowned'  
 (e) a noun 'The *half* of my goods I give to the poor' 'I should like *half* (of) your income'

NOTE.—*Dozen*, *score*, *hundred*, &c., are similarly used, as 'a dozen (of) men,' 'a score (of) sheep,' 'a hundred (of) years.'

## 488 None is used as—

- (a) an adjective pronoun 'Give me some sugar—There is *none*,  
 'Give me some books—There are *none*'  
 (b) an adverb 'He is *not* the happier for all his wealth'  
 (c) a substantive pronoun '*None* but the brave deserves the fair'

## 489 No is used as—

- (a) an adjective 'No soldier should be a coward,' 'I am *no* orator'  
 (b) an adverb 'I saw him *no* more'

## ✓ &amp; THE WORDS ONLY, BOTH, AS, THAT, HOW

## 490 Only is used as—

- (a) an adverb 'He *only* laughed at my compliments'  
 (b) an adjective 'He is an *only* son'  
 (c) a conjunction 'You may go now, *only* mind you return quickly'

## 491 Both is used as—

- (a) an adjective 'He examined *both* the classes'  
 (b) a conjunction '*Both* he and you were to blame'

## 492 As is used as—

- (a) a conjunction '*As* it is fine, I shall go out'  
 (b) a conjunctive adverb 'This is not so big *as* that'  
 (c) a relative pronoun (§ 201) 'You are wrong, *as* was to be expected',  
 'This is the same *as* that' 'The noise was such *as* I never heard before'

## 493 That is used as—

- (a) a demonstrative pronoun (§ 102) 'Who is *that* man?'  
 (b) a relative pronoun (§ 195) 'He is the man *that* I saw'  
 (c) a conjunction (§ 317) 'I tell them *that* I will come'

## 494 How is used as—

- (a) an interrogative adverb '*How* do you do?'  
 (b) a conjunctive adverb 'Tell me *how* it is made'  
 (c) a noun 'Some*how* or other (*How*) he escaped'

NOTE — *Somehow* may, however, be taken as one word and parsed as an adverb

## ✓ 495 EXAMPLES OF PARSING

### (1) 'The more, the merrier'

*The* is in *form* a pronoun, adjective, demonstrative, neuter gender, singular number, instrumental case (§ 198), in *use* it is an adverb qualifying the adjective *more*

*More* is an adjective, comparative degree, qualifying a noun (*persons*) understood

*Merrier* is an adverb, comparative degree, being used as the complement of a verb (*is*) understood

The sentence expressed in full would be 'The more persons there are, the merrier it is'

### (2) 'The more you look, the surer you will be to find it'

*More* is an adverb, comparative degree, qualifying the verb *look*

*To find* is a verb, simple infinitive, transitive, active voice, present tense, used as an adverb to qualify the adjective *surer*

### (3) 'Where do you come from?'

*Where* is in *form* an adverb, in *use* it is a noun, common, neuter gender, singular number, objective case, being object of the preposition *from*

### (4) 'I go there every day, or seven times a week'

*Day* is a noun, common, neuter gender, singular number, objective case, being an adverbial objective expressing *Point of Time* (§ 153, *b*)

*Times* is a noun, common, neuter gender, plural number, objective case, being an adverbial objective denoting *Point of Time*

*Week* is a noun, common, neuter gender, singular number, objective case, being object of the preposition *a* (=on, § 304)

### (5) 'To reign is worth ambition'

*To reign* is a verb, simple infinitive, intransitive, active voice, present tense, used as a noun, being subject of the verb *is*

*Ambition* is a noun, common, neuter gender, singular number, objective case, being adverbial object denoting *value* (§ 153, *c*)

### (6) 'His spirits failed him in the emergency'

*Him* is a pronoun, substantive, personal, third person, masculine gender, singular number, indirect objective case, being the indirect object of the verb *failed*

### (7) 'Were it not for this, I should go to see him, as I want to go very much'

*Were* is a verb, substantive, subjunctive mood, imperfect tense, singular number, third person, having for its subject the pronoun *it* (§ 449, *a*)

*To see* is a verb, gerundial infinitive mood, transitive, active voice, present tense, used as an adverb qualifying the verb *should go*

*To go* is a verb, simple infinitive mood, intransitive, active voice, present tense, used as a noun, being object of the verb *want*

(8) 'The *police* were punished for letting the accused go'

*Police* is a noun, common, neuter gender, singular number in *form* (but, being collective, it is plural number in *use*), nominative case, being subject of the verb *were punished*

*Were punished* is a verb, transitive, passive voice, indicative mood, imperfect tense, plural number, third person, having for its subject the noun *police*

*Letting* is a verbal noun, transitive, active voice, singular number, objective case, being object of the preposition *for* and having as object the noun *person* understood

*Accused* is a verb, participle, transitive, passive voice, perfect tense, qualifying a noun (*person*) understood

*Go* is a verb, simple infinitive, intransitive, active voice, present tense, used as complement of the verbal noun *letting*

## (9) 'Seeing is believing'

*Seeing* is a verbal noun, transitive, active voice, singular number, nominative case, being subject of the verb *is*

*Believing* is a verbal noun, transitive, active voice, singular number, nominative case, being nominative after the substantive verb *is*

## (10) 'Hunting the fox is very exciting'

*Hunting* is a verbal noun, transitive, active voice, singular number, nominative case, being subject of the verb *is* and having for object the noun *fox* (§ 257)

*Exciting* is a verb, participle, transitive, active voice, present tense, being used to complete the sense of the verb *is*

## (11) 'This is no laughing matter'

*No* is an adjective qualifying the noun *matter*

*Laughing* is a verbal noun, intransitive, active voice, present tense, used as an adjective qualifying the noun *matter*

## (12) 'On going into the room, I saw him'

*Going* is a verbal noun, intransitive, active voice, singular number, objective case, being object of the preposition *on*

## (13) 'While going into the room, I saw him'

*Going* is a verb, participle, intransitive, active voice, present tense, qualifying the pronoun *I*

NOTE — *While* is a conjunction irregularly used with the participle, owing to a confusion between the two constructions, 'Going into the room' and 'While I was going into the room'

## (14) 'Considering your age, you have made great progress'

*Considering* is a verb, participle, transitive, active voice, present tense, used impersonally, or—

*Considering* is in *form* a verb, participle, transitive, active voice, present tense, in *use* it is a preposition having as object the noun *age* (§ 305)



(15) 'Generally *speaking*, summer is preferable to winter'

*Speaking* is a verb, participle, intransitive, active voice, present tense, used impersonally, or—

*Speaking* is in *form* a verb, participle, intransitive, active voice, present tense, in *use* it is an *adverb*, qualifying the sentence 'summer is preferable to winter' (§ 305)

## FIGURATIVE LANGUAGE

**496 Similarity, Simile, Metaphor**—In describing an object it is frequently found useful to show that it resembles some other well-known object. This may be done in three ways

(1) We may simply assert in general terms that a *similarity* exists between the two objects, as 'Snow is like a garment,' where the reader is left to discover the points in which the resemblance lies

(2) We may assert that some particular action or state ascribed to one of the objects resembles some action or state ascribed to the other, thus, 'As a garment clothes a man, so snow covers the ground' This sentence is a simile, since it asserts that a similarity exists between what is predicated of 'a garment' and what is predicated of 'snow' Hence—

*Definition*—A *Simile* is a sentence expressing a similarity of predication

(3) We may transfer to the thing we wish to describe some state or action which in a literal sense can be predicated only of the well-known thing as 'Snow clothes the ground' This is a Metaphor, since the action of clothing which in a literal sense can be predicated only of the well-known thing 'a garment,' is transferred to 'snow' Hence—

*Definition*—A *Metaphor* is a transference of predication

**497 Terms of a Simile**—Hence it follows that to express a simile in full, four terms are necessary, *viz*, two subjects and two predicates, as well as the words *as—so* indicating comparison In a true simile either the subjects or the predicates must be of different kinds Thus in 'As this man talks, so that man talks,' there is no simile, since the subjects are of the same kind and the predicate is the same in each case, the sentence contains a mere assertion of similarity between the talk of two men

**498 Terms of a Metaphor**—Hence, also, to express a metaphor in full, two terms only are necessary, *viz*, one subject and one predicate

**499 Metaphor is Compressed Simile**—Every Metaphor, then, is a Compressed Simile and may be expanded into a simile

by supplying the omitted subject and predicate and the words *as—so*, indicating comparison, and by giving back to its proper subject the transferred predicate. Thus the metaphor contained in 'Snow clothes the ground' may be expanded into a simile by supplying the omitted subject 'a garment' and the omitted predicate 'covers,' together with the words *as—so*, and by giving back the transferred predicate 'clothes' to its proper subject 'a garment'. We then have the fully expressed simile, 'As a garment clothes (a man), so snow covers the ground.'

The reverse process takes place in compressing a simile into a metaphor. One subject and the predicate properly belonging to the other subject, together with the words *as—so*, must be omitted, and the remaining predicate must be transferred to the subject which is retained.

**500 Simile and Metaphor often not fully expressed —** In Similes, whenever the predicate of the second subject is the same as that of the first, the predicate is expressed only once. Thus, instead of saying 'This man is as brave as a lion is brave,' it is usual to say 'This man is as brave as a lion.'

In Metaphors, the two things compared together are often merely put in apposition to each other, no predicate being expressed for either of them, as, 'Look at *the snow, the garment of the fields*.' Or they may be simply joined by a copula as '*the snow is the garment of the fields*'.

Before we are able to expand into a simile a metaphor which is not formally and fully expressed, it is necessary to discover the exact points in which the two objects compared together resemble one another. Thus before endeavouring to expand into a simile the metaphor contained in the sentence 'They employed the camel, the ship of the desert,' we must discover in what points a camel resembles a ship and the resemblance is found to lie in the fact that both camel and ship are *necessary for crossing* the desert and the sea respectively. This metaphor then would be expanded into a simile thus 'As the ship is necessary for crossing the sea, so the camel is necessary for crossing the desert.'

**501 Implied Metaphor** is very largely used in even the most ordinary language, especially when invisible things are to be described, since such a description can be given only by showing that the thing to be described resembles something that is visible. Thus in 'He is a man of *spotless* character,' we liken the invisible thing, a good character, to some visible thing such as a clean cloth, and the implied metaphor may be thus expressed

as a simile 'As a clean cloth is free from spots, so his character is free from evil'

**502 Personal Metaphor**—A special class of metaphors in common use is that in which we transfer to an inanimate object some state or action which in a literal sense can be predicated only of a living being. Thus when we say 'The brook *prattles*,' we transfer to the brook an action that can literally be predicated only of a living being. Expanded into a simile, this metaphor would become 'As a child prattles, so the brook makes a continuous pleasant sound'. Personal metaphors are frequently implied by the mere use of epithets, as 'The *prattling* brook,' 'The *frowning* precipice'.

**503 Synecdoche**—There are several other less important figures of speech, which are often comprehended under the general term *Synecdoche*, a Greek word meaning 'understanding one thing by another'. Thus—

(1) A part, or a *species*, may be used in the sense of a whole or a *genus* as, 'He earns his *bread*' for 'He earns his *food*'.

NOTE—Conversely, a whole or a *genus*, may be used in the sense of a part or a *species* thus, *vessel*, a general term for a receptacle, may be used in the sense of *ship*, which is only a species of vessel.

(2) An *individual*, or one member of a species, may be used in the sense of a *whole* species as, 'Every man is not a *Solomon*' for 'Every man does not belong to the species of men as wise as Solomon' (§ 121).

(3) A *concrete* expression (*i e.*, an expression in which a particular person or thing is mentioned) may be used in the sense of an *abstract* expression as, 'There is a good deal of *the fox* in his character' for 'There is a good deal of *cunning* in his character' (§ 215, *b*).

(4) The name of the *material* of which the thing is made may be used to mean the thing itself as, 'The glittering *steel*' for 'The glittering *sword*'.

(5) The name of a *part* of a thing may be used to mean the thing itself as, 'A fleet of fifty *sail*' for 'A fleet of fifty *ships*'.

**504 Metonymy**—When the connection between the thing named and the thing meant is less close than in the above instances, the figure of speech is called *Metonymy* or a 'transfer of name'. Thus—

(1) A *sign* or *symbol* of a thing may be used to mean the thing itself as, 'He obtained the *crown*' for 'He obtained the *monarchy*'.

(2) The *instrument* may be used to mean the *agent* as, 'The *pen* is more powerful than the *sword*,' for 'Those who use the *pen* are more powerful than those who use the *sword*'

(3) The *container* may be used for the *thing contained* as, 'He drank the *cup*' for 'He drank the contents of the *cup*'

(4) The *author's name* may be used for the *author's works* as, 'He reads *Homer*' for 'He reads *Homer's works*'

## POETRY AND PROSE

505 A useful exercise in composition, and one that is often made the subject of an Examination question, is to express in simple prose the meaning of a piece of poetry

In order to comprehend the principles that should guide him in this task, the student must first learn in what main features the style and diction of Poetry differs from that of Prose

506 **Style and Diction of Poetry and Prose**—This difference is founded on the fact that the primary object of Poetry is not the same as the primary object of Prose, that of the former being to give *pleasure*, that of the latter to convey *information* Poetry, then, chooses such a style and diction as will please the reader, while Prose prefers language that will best convey the information to be imparted Hence the style and diction of Poetry is distinguished from that of Prose mainly in the following particulars —

- (1) Poetry often uses archaic and uncommon words *ancient, old*
- (2) Poetry prefers archaic grammatical constructions
- (3) Poetry often inverts the regular order of words in a sentence
- (4) Poetry deals largely in figurative language

507 (1) **Archaic or uncommon words used in Poetry** — These may generally be distinguished by their unfamiliar appearance or sound Such are—

(a) **NOUNS** — *Swain* for lover or rustic, *nymph, damsel, maid* for girl, *ire, wrath* for anger, *woe* for sorrow, *bliss* for joy, *foe* for enemy, *lay* for song, *verse*, *main* for sea, *steed* for horse, *bard* for poet, *warrior* for soldier, *fray* for battle, *hest, behest* for command, *meed* for reward, *ruth* for pity, *billow* for wave, *ken* for sight, *perception*, *isle* for island, *locks, tresses* for hair, *accents* for words, *hue* for colour, *seer* for prophet, *numbers* for verse, and abbreviated forms such as—*vale* for valley, *mount* for mountain, *marge* for margin, *eve* for evening, *moru* for morning, *mead* for meadow

(b) **ADJECTIVES** — *Wondrous* for wonderful, *darksome* for dark, *winsonie* for winning, *joenud, joyous* for joyful, *roseate* for rosy, *wont* for accustomed, *stout* for strong, *goodly* for good looking, *plenteous* for plentiful, *fond* for

*foolish*, *mute* for *silent*, *stilly* for *still*, *verdant* for *green*, *dauntless* for *brave*; *martial* for *military*, and abbreviated forms, such as — *lone* (and *lonesome*) for *lonely*, *drear* for *dreary*, *dread* for *dreadful* or *dreaded*

(c) PRONOUNS — *Thou* (or *ye*), *thy*, *thine*, *thee* for *you*, *yours*, *your*, *you*, *mine*, *thine* (qualifying nouns) for *my*, *your*, *ought*, *naught* for *anything*, *nothing*, *something* for *somewhat*, *you* for *yonder*

(d) VERBS — *Quoth* for *said*, *wax* for *grow*, *reck* for *care*, *trout* for *believe*, *root* for *know*, *smite* for *strike*, *hie* for *hasten*, *tarry* for *stay*, *rend* for *tear*, *list* for *phrase*, *warble* for *sing*, *ta'en* for *taken*, *'gin* for *begin*

(e) ADVERBS — *Hard by*, *fast by* for *near to*, *whilom*, *erst* for *formerly*, *of yore*, *of old* for *in ancient times*, *haply* for *by chance*, *perhaps*, *scarce* for *scarcely*, *sore* for  *sorely*, *e'er* for *ever*, *e'en* for *even*, *o'er* for *over*, *oft* for *often*

NOTE — Adjectives are often used adverbially in Poetry (§ 157)

(f) PREPOSITIONS — *Adown* for *down*, *'neath* for *beneath*, *'twixt* for *between*, *'gainst* for *against*

(g) CONJUNCTIONS — *Eke* for *also*, *ere* for *before*, *albeit* for *although*

(h) INTERJECTIONS — *Avaunt* for *be off*, *hush* for *hush*, *alack*, *alackaday* for *alas*

(i) The archaic termination *th* of the third person singular of verbs is often found in Poetry as, *doth* for *does*. Poetry often forms new compound words as, *earth fast*, *sphere descended*, *mild minded*, *fancy free*

## 508 (2) Archaic or uncommon constructions in Poetry —

(a) Poetry prefers the simple forms of verbs, without auxiliaries, to the compound forms, as —

Mine <i>be</i> a cot	for may a cot be mine
Tell me not in mournful numbers ,,	do not tell me, &c
'Twere long to tell ,,	it would be long to tell
He goes to do what I <i>had</i> done ,,	he goes to do what I <i>should have</i> done
What <i>think'st thou</i> of our stranger guest	,, what <i>dost thou</i> (or <i>do you</i> ) <i>think</i> , &c ?

(b) Various parts of speech are omitted in Poetry, as —

(He) Who never fasts, no banquet e'er enjoys  
 For is there ought in sleep (that) can charm the wise ?  
 To whom thus Adam (spoke)  
 Happy (is) the man whose wish or care, &c  
 Soldier, rest ! thy warfare (being) o'er  
 (Neither) Trump nor pibroch summon here  
 He knew himself (how) to sing  
 (There) Was none that would be foremost  
 Far up the lake 'twere safest (to) land  
 Permit (that) I marshal thee the way

**509 (3) Regular order of words inverted in Poetry** — The regular order of words in an English sentence is—*Subject, Verb, Object* adjuncts or qualifying words should be placed next to the words they qualify adjectives come before their nouns, prepositional phrases after them adverbs before the adjectives that they modify and after intransitive verbs, prepositions before the nouns or pronouns that they govern

In Prose this order may be deviated from only when it is desired to lay special emphasis on any word or expression, and this is effected by placing the word or expression in some irregular position in the sentence But Poetry often inverts the regular order where no emphasis is wanted as —

Again *return'd the waves* of youth (Verb before Subject)  
 More would he *of Chit* *after* *Lucy* (Object before Verb)  
 He rose and sought the *transmire fire* (Noun before Adjective)  
 Thou sm, *of th's great* *old* both *ere* and *and* (Prepositional phrase before Noun)  
 Together *at* the pass they *et* (Adverb before Intransitive Verb)  
 Th' *ashed* that *raind* *forant* *et're* *et* (Noun before Preposition)

**510 (4) Figurative language in Poetry** — It has been pointed out (§ 501) that all language deals largely in *implied* metaphor, and hence in the most commonplace Prose there are few sentences that are quite free from metaphor of this kind It is in the more frequent employment of *fully expressed* Metaphor, and of Simile Personification and the other figures of speech that the diction of Poetry differs from that of Prose

Thus in the following two stanzas from Gray's Elegy we find at least eleven instances (italicised) of figures of speech

Perhaps in this neglected spot are hid  
 Some hearts once *fragrant* (1) with celestial *fire* (2)  
 Hands that the *rest* of empire might have *cray'd* (3),  
 Or *val'd* (4) to destroy the *reign* (5) here  
 But *hine* *l' h's* (6) to their eyes its ample *fire* (7)  
 Rich with the *spirits* (8) of time, did ne'er unfold,  
*Chill* (9) *Penury* (10) represent their noble rage,  
 And *fire* the general *current* (11) of their soul

**511 Turning Poetry into Prose** — Hence, the student will find the following rules useful in turning a passage of Poetry into Prose

(1) Before considering what particular changes are necessary, read over carefully the whole passage, so as to make sure that you thoroughly understand the meaning

(2) Underline all words in the passage that are archaic or uncommon, and substitute for them words such as are met with in ordinary prose (§ 507) As will be seen in the examples given below, the number of words requiring thus to be altered is seldom

large in any given passage of poetry. It is a common mistake for the student to endeavour to find a prose equivalent for almost every word used in the piece of verse, with the result that the version altogether misrepresents the sense of the original or conveys no sense at all.

(3) Change into the ordinary prose form all uncommon grammatical constructions. In interrogative, imperative, and conditional sentences use the forms of verbs compounded with auxiliaries in preference to the uncompounded forms, and supply omitted parts of speech (§ 508).

(4) Rearrange the parts of each sentence in the regular syntactical order (§ 509).

(5) Change figurative language into direct and literal statement (§ 510).

When a metaphor is enlarged upon and expressed in detail, it should be expanded into its corresponding simile, as in example (3) of § 512, where 'Footprints on the sands of time, &c,' is so expanded. When the metaphor is confined to a single expression, it is sufficient merely to turn it into a statement that is actually and literally true. It is not, of course, necessary or possible to get rid of all *implied* metaphor.

(6) The shorter the prose version is the better, provided that the full meaning of the original is represented. Never use two words where one would suffice to express the thought. Avoid long and involved sentences, and be careful that the version when read without the original is an intelligible piece of English, expressed in simple and natural language.

## 512 Examples of Poetry turned into Prose

- (1) The bird that soars on highest wing  
Builds on the ground her lowly nest,  
And she that doth most sweetly sing  
Sings in the shade when all things rest  
In lark and nightingale we see  
What honour hath humility<sup>1</sup> (*J. Montgomery*)

*Prose Version* The bird that flies highest in the air, builds her nest low on the ground, and the bird that sings sweetest, sings in the dark wood, when all things are at rest. By the example of the lark and the nightingale, we see how great is the honour given to humility.

NOTE—Observe that the compound form *doth sing* is used in the passage of Poetry, whereas the simple form *sings* is used in the Prose Version. This is an exception to the rule given in § 503 (a), and is due to the fact that the

<sup>1</sup> This passage and the following one are taken from questions set in Entrance Examinations.

metre required two syllables, and the rhyme required the termination *ing* (not *ings*)

- (2) No cloud obscures the summer sky ,  
 The moon in brightness walks on high,  
 And set in azure every star  
 Shines, a pure gem of heaven afar !  
 Child of the earth, oh lift thy glance  
 To yon bright firmament's expanse ,  
 The glories of its realm explore,  
 And gaze and wonder and adore !  
 Doth not it speak to every sense  
 The marvels of Omnipotence ?  
 See'st thou not there th' Almighty name  
 Inscribed in characters of flame ?

*Prose Version* The sky of the summer night is not obscured by a single cloud, the moon is careering overhead in all its brightness, and every star shines in the distant sky like a brilliant gem in a dark blue setting. Lift up your eyes, inhabitant of earth, to that bright expanse of sky, survey all its beauties and gaze on them with wonder and adoration. Do they not bring home to your feelings the wonderful power of Almighty God ? Do you not see there signs of His greatness, as though the stars were letters of fire by which God's name is inscribed on the heavens ?

- (3) Lives of great men all remind us  
 We may make our lives sublime,  
 And, departing, leave behind us  
 Footprints on the sands of time ,

Footprints which perhaps another,  
 Sailing o'er life's troubled main,  
 Some forlorn and shipwrecked brother,  
 Seeing may take heart again (*Longfellow* )

*Prose Version* The lives of all great men remind us that we too may live noble lives, and, when we die, may leave in this world records of our actions, like footprints left on the sand by passers-by.

These records may chance to be noticed by some unfortunate fellow-man, whose life is full of trouble, and may give him encouragement and hope in the midst of his loneliness and misfortunes

NOTE —Observe that the emphasis which is laid on the word *our* in 'our lives,' is expressed by the insertion of *too* in the Prose Version



- (4) In all my wanderings round this world of care,  
 In all my griefs—and God has given my share,  
 I still had hopes, my latest hours to crown,  
 Amidst these humble bowers to lay me down,  
 To husband out life's taper at the close,  
 And keep the flame from wasting by repose  
 I still had hopes, for pride attends us still,  
 Amidst the swans to show my book learned skill,  
 Around my fire an evening group to draw,  
 And tell of all I felt and all I saw,  
 And as a hare whom hounds and horns pursue  
 Prints to the place from whence at first she flew,  
 I still had hopes, my long vexations past,  
 Here to return—and die at home at last (Goldsmith)

*Prose Version* In the midst of all the changes of this life, in all my cares and sorrows, of which Providence has given me my full share, I never ceased hoping that I should be able to retire to this humble village in order to spend the close of my life here in peace, and that I might lengthen out the few remaining days of my life by resting myself from toil (just as a candle, when nearly burnt out, may be kept from wasting by being sheltered from the wind) I never ceased hoping (for we always take a pride in our own powers) to display my superior learning before the rustics, and to gather a company of them around my fire and tell them of my experiences and the sights that I had seen I never ceased hoping, I say, to return here, after my many troubles were over, and so at last die at home, just as a hare, pursued by huntsmen and hounds, makes the best of its way back to the place from which it first started

- (5) The lamb thy riot dooms to bleed to day,  
 Had he thy reason, would he skip and play?  
 Pleased to the last, he crops the flow'ry food,  
 And licks the hand just raised to shed his blood (Pope)

*Prose Version* If the lamb which is to be killed to-day in order to gratify your luxury, were possessed of your human reason, do you think he would frisk and gambol as he does now? See how, unconcerned to the last, he crops the springing grass and licks the hand at the moment when it is raised to shed his blood

## STYLE

**513** A finished style of composition in any foreign language can be acquired only by long and careful practice and by close

observation of the best models But to write English in a simple, clear, and correct style is within the reach of any Indian student of the language who will exercise ordinary care and endeavour to avoid certain errors to which he is specially prone

The main qualities of a good style may here be pointed out, and a few hints given as to faults to be avoided, but without frequent exercise in original composition, a study of such rules is not of much service

**514 Clearness**—The most important requisite of any kind of writing is that it should convey to the reader nothing more and nothing less than what the writer intends it to convey Before making any attempt to express his thoughts, the writer should settle definitely in his own mind, what his thoughts are and what the impression is which he wishes to make on the reader Clearness of thought goes far towards ensuring clearness of expression The student should be certain that he understands the meaning of every word he uses, and also that it exactly expresses the thought in his mind In any case of doubt a dictionary should be consulted Ambiguous words, especially pronouns, often cause obscurity For example, in the sentence—

The gentleman told his careless coachman that he would be the death of him,

—it is uncertain whether the gentleman threatened death to the coachman or predicted that the coachman would cause his (the gentleman's) death

Again the sentence—

Our house is not near the school which is a great nuisance

—may have three different meanings —

- (1) The school is a great nuisance
- (2) Being near the school is a great nuisance
- (3) Not being near the school is a great nuisance

Similarly the words *any*, *but*, *not*, *that*, *only* may be so placed in a sentence as to be capable of more than one meaning, thus causing obscurity, as —

I expected twelve guests, *but* ten came,

—where *but* may mean *not more than* or *on the other hand*

Each sentence should contain one, and but one proposition—that is, it should say but one thing, and say it as briefly and simply as is consistent with clearness and fulness of statement Each sentence should be so framed as to carry on the thought from what precedes to what follows A paragraph should be made up

of sentences which belong together because of their common relation to the central idea of the paragraph, and a new paragraph must be begun when a new part of the subject is entered upon, and this new paragraph must contain that which comes next in order of thought to the paragraph it follows. *Disjointed sentences* (a common fault with beginners in Composition) are a sure sign of confusion and vagueness of thought.

**515 Simplicity**—To the Indian student of English simplicity of style needs to be specially recommended. Owing to the fact that English is in most cases taught by schoolmasters who do not use it in ordinary conversation, and that students have not much opportunity of hearing the language spoken, they are more familiar with the diction of literature than with the simpler idioms used in everyday conversation. Oriental literature, moreover, is essentially more ornate and elaborate in style than European literature, Indian students are, therefore, naturally prone to indulge in figurative language, in fine words, and in poetical epithets, all of which are opposed to the studied moderation and plainness of style which characterise the prose of the best modern English authors.

The elements of a simple style consist in using plain words, easy constructions, and brief and pointed metaphors, short sentences, as a rule, are to be preferred to long and involved sentences, and the syntactical order of words is not to be violated except for the purpose of special emphasis.

A simple straightforward style is much easier to acquire than one loaded with ornament and dealing largely in figurative language. The student who tries to write simply and to the point is less likely to make mistakes in idiom and in the meaning of words than one who is always endeavouring to dignify his style by grand epithets and metaphorical phrases.

**516 Purity** of style consists mainly in the employment of such words and constructions as are sanctioned by the best modern usage.

The faults against purity of style to which the Indian student is more particularly liable are the following —

(1) *Foreign Words and Phrases* are frequently introduced when simple English expressions would be sufficient to express the writer's meaning, such as *rara avis* for *rarity*, *au fait* for *proficient*, *sotto voce* for *in a low tone*. Certain Latin and other foreign phrases have, it is true, become established in English, and are constantly used by the best writers, and for these it is not easy to find any English equivalent such are *a fortiori*, *a priori*, (a king) *de jure* and (a king) *de facto*, (a statement) *ex cathedra*,

(an adjournment) *sine die*, a *sine qua non*, a *tu quoque* Many French words also have become naturalised in English, and are no longer to be objected to as foreign words (§ 27) But as few Indian students have any but the most superficial acquaintance with the classical or the continental languages of Europe, the introduction of words and phrases from these sources seems affected and out of place in their English compositions, and should, therefore, be as far as possible avoided

(2) *Quotations* A quotation of a well known line or phrase may occasionally be introduced with telling effect But the students should beware of the habit of bringing into his compositions hackneyed quotations (such as 'there's the rub,' 'the first of reason and the flow of soul') and "little chips of poetic expressions" (such as 'festive board' for 'dinner table,' 'the cup that cheers, but not inebriates' for 'tea') as substitutes for common words

A good general rule for a young writer to adopt is to avoid quotations, except from authors with whose works he is thoroughly acquainted This will limit the number of quotations introduced, and will ensure a right understanding, and therefore an appropriate use of any line or phrase quoted to illustrate the meaning of a sentence

(3) *Slang* The use of slang and of purely colloquial expressions which should be used, if at all, only in familiar conversation is a not uncommon fault Such phrases as 'to go the whole hog,' 'he made himself scarce,' 'he was awfully unsuccessful,' 'the king was a good chap,' have no right to a place in any serious composition In addition to their incongruity, they are seldom thoroughly understood by the student, and thus are often ludicrously misused

517. *Latinised and Teutonic Styles*—The taste of the best English writers of the present day is in favour of the employment of pure Teutonic words, where possible, in preference to words of Romance origin Indian students, from the fact of their having but few opportunities of hearing or using simple conversational English, are apt to employ Romance words where shorter and plainer words of Teutonic origin would not only be more idiomatic and more vigorous, but would actually better represent the meaning they wish to convey Such expressions as *partake of* (dinner) for *have* (dinner), *avocation* for *calling*, *transpire* for *happen*, *remark* for *see*, *mutual* for *common*, *experience* for *feel*, *period* for (point of) *time*, *conscious* for *aware*, *similar* for *the same*, *veracity* for *truth*, *intimate to* for *tell*, *require* for *need*, are often thus inaccurately used

**518** Again, where the Romance derivative conveys the meaning intended, and so is not inaccurately used, its Teutonic equivalent is often preferable on the score of simplicity and directness. The following list contains examples of pairs of synonymous words, of which the Teutonic derivative should generally be chosen rather than its Romance equivalent.

ROMANCE	TEUTONIC	ROMANCE	TEUTONIC
Individual	man	Inform	tell
Purchase	buy	Injure	hurt
Species	kind	Fair sex	women
Apex	top	Expire	die
Assist	help	Perspicuity	clearness
Commence	begin	Considerably	much
Enquire	ask	Prohibit	forbid

**519** It has been seen in the last chapter how large a number of idiomatic phrases contain prepositions. As a rule, words which are thus idiomatically compounded with prepositions are of Teutonic origin. From the difficulty of distinguishing between the different shades of meaning which belong to a word when used with different prepositions, learners of English are apt to use a single Romance word where an English word with its appropriate preposition would be more idiomatic and more suitable to a simple style. This is especially the case with verbs. It is a good exercise for the student to take a list of English Verbs with their appropriate prepositions and substitute for them Romance Verbs, and *vice versa*. The following list contains some of the commoner English Verbs which take different meanings when compounded with different prepositions, along with their Romance equivalents.

TEUTONIC	ROMANCE	TEUTONIC	ROMANCE
Ask for	request	Cast off	discard
Bear out	corroborate	„ out	eject
„ with	tolerate	Clear up	explain
Beg of	entreat	Come about	occur
Blow up	explode	„ after	succeed
Break down	fail (inexam, &c.)	„ at	attain
„ up	disperse	„ by	acquire
Bring forth	produce	„ down	descend
„ to	resuscitate	„ in	enter
„ on	cruse	„ off	emerge
„ up	educate	„ on	advance
„ out	publish	„ round	} recover
Call for	demand, require	„ to	
„ forth	evoke	„ upon	encounter
„ up	recollect	Cry down	depreciate
„ upon	visit	„ up	extol
Carry through	accomplish	„ out	exclaim

TEUTONIC	ROMANCE	TEUTONIC	ROMANCE
Cut down	diminish	Let out	divulge
Dash off	despatch	Lie down	recline
Deal out	distribute	Lift up	exalt
Do up	repair, fatigue	Light up	illuminate
„ away with	abolish	„ upon	discover
Draw back	recede	Look down on	despise
„ in	retract	„ for	expect
„ near	} approach	„ into	inspect
„ on		„ over	examine (papers, &c.)
„ out	extract, prolong	„ up to	respect
„ up	arrange	Make way with	despatch
Drive out	expel	„ for	approach
Dwell in	inhibit	„ out	discover
Egg on	instigate	„ over	transfer
Elk out	supplement	„ up	compensate
Fall away	revolt	Meet with	encounter
„ back	retreat	Melt away	dissolve
„ off	decline	Ooze out	transpire
„ out	quarrel, eventuate	Pick out	select
„ upon	assail	Put off	postpone
Fill up	complete	„ out	extinguish, disconcert
Find out	discover	„ up with	tolerate
Get at	attain	See about, to	investigate
„ down	descend	Send away	dismiss
„ off, away	escape	„ off	despatch
„ up	study	Set about	commence
Give in	submit	„ apart	reserve
„ over	} abandon	„ aside	disregard
„ up		„ down	record
Go after	pursue	„ off, out	depart
„ away	depart	„ off	embellish
„ back	return	„ on	incite
„ between	intervene	„ up	erect
„ beyond	exceed	„ upon	assail
„ on	proceed	Show up	expose
„ with	accompany	Shut out	exclude
Hand down	transmit	„ up	confine
„ over	deliver	Stand by	support
Hold in	restrain	„ out	resist
„ on	continue	Stir up	excite
„ out	endure	Strike in	interpose
„ up	elevate	Take away	remove
Keep back	reserve	„ in	deceive
„ from	refrain	„ off	ridicule
„ off	repel	„ up	occupy, arrest
„ up	maintain	Talk over	discuss, persuade
Knock up	fatigue, awake	Think over	consider
Laugh at	deride	„ of	recollect, intend
Lay down	resign	Throw up	resign
„ out	expend	Turn out	expel, result
„ up	deposit	Wait on	attend
Leave off	desist	Ward off	defend
„ out	omit		
Let off	release, discharge		

TEUTONIC	ROMANCE	TEUTONIC	ROMANCE
Watch over	protect	Wish for	desire
Wear out	exhaust	Work out	elaborate

NOTE —The Teutonic verb with preposition is not, of course, the equivalent for *all* the senses in which the corresponding Romance verb may be used, nor does the Romance verb comprehend all the meanings of the English phrase. Thus in the sentence 'He knocked at the door and *asked* for the owner of the house,' we cannot substitute *requested* for *asked* for

## ESSAY-WRITING

**520** Essays may be divided into three kinds—the *Descriptive*, the *Narrative*, and the *Reflective*—according as they consist of a description of some place or thing, a narrative of some event, or reflections upon some subject, which is generally of an abstract nature. Very often description and narration are combined in the same essay, and both may be used to illustrate or support opinions that are put forward in a reflective essay.

**521** Before beginning to write an essay of any kind, the student should think carefully over the subject proposed, so as to be able to arrange what he has to say according to some definite plan. He should then write down the main heads into which the subject naturally divides itself, so that, as various ideas about it occur to the mind, they may be arranged each under its proper head. An outline thus drawn up is a necessary preliminary to ensure a logical and connected treatment of a subject, and to avoid needless repetitions or the confused mingling of different views. The main divisions of the subject and the general facts appropriate to each having thus been written down, illustrations should next be collected, these may be noted down in brief, to be enlarged and made complete when they are reached in the course of writing out the essay.

**522 Descriptive Essay**—An example will best show how an outline should be drawn up.

*Subject* —“Describe the town or village in which your school is situated”

### OUTLINE

- (1) Name of town or village    meaning of the name and reason of its being given
- (2) Situation
  - (a) In what Province and District
  - (b) Distance from capital
  - (c) On the bank of what river or on what line of railway
- (3) Natural features of the neighbourhood    climate, soil, scenery
- (4) Dimensions    area covered, length and direction of main streets, population

- (5) Special characteristics
  - (a) Of buildings temples, schools, courts, bridges, &c  
Watersupply, drainage, &c
  - (b) Of inhabitants race, religion, caste
  - (c) Chief trade
- (6) History important events that have happened in the neighbourhood

**523** The following is an example of an outline filled in, the facts and illustrations being arranged under their proper heads. Having sketched such a picture in all its details, the student should not find much difficulty in writing a clear and connected account of the subject.

*Subject* — "The Elephant"

#### OUTLINE FILLED IN

- (1) *Family* —  
Mammal elephant largest quadruped .
- (2) *Order* —  
Proboscidea two existing varieties—African and Indian African the taller, with larger tusks and ears
- (3) *Physical qualities* —  
Massive size, greatest height, nearly 11 feet, trunk flexible, feet nearly circular, tread almost noiseless, can fill trunk with water from stomach. Strongest animal known to man, uses its weight to push down obstacles, can easily carry 7 or 8 men.
- (4) *Where found* —  
In all parts of Central Africa, abundant in Ceylon, and in forests skirting Himalayas, Garo Hills, Burmah.
- (5) *Habits* —
  - (a) When wild herds of from 30 to 100 led by tusker, feeds on bark and leaves of trees and edible roots, destroys crops.
  - (b) When tame fed on leaves and grain, ridden by mahout, astride on neck, guided by iron goad, taken to river to bathe. Very docile, is tamed in a few weeks, fond of those who treat it well, sometimes revengeful, old tale of tailor who pricked elephant's trunk.
- (6) *How captured* —  
By noosing, or by driving into *kheddahs* or enclosures, killing elephants in India forbidden by law.
- (7) *Usefulness to man* —
  - (a) In ancient times used in war by Carthaginians and Moguls, carried turrets filled with soldiers.
  - (b) In modern times for war purposes—drags guns, carries tents, stores, &c, in peace—useful for crossing swampy ground or forests, for shooting tigers, &c, from howdah, and for state processions.



**524 Description and Narration combined** — This is the kind of essay which the student is oftenest required to write in an examination. Below is given an example of an outline filled in and of an essay of the length usually required in the Entrance Examination.

*Subject* — "Give a brief account of any journey you ever made"

#### OUTLINE FILLED IN

(1) *Date and Object* —

Two years ago, to see brother ill in Calcutta

(2) *Method of travelling* —

Kishnaghur to Hanksahilly and thence to Buggoolah by ticca gharry,  
Buggoolah to Calcutta by rail

(3) *Events by the way* —

Country seen from the high road, train not crowded, branch line to Jessore, Hooghly College seen from Nychatty, Barrackpore Station

(4) *Arrival* —

Father at Station, crowded streets contrasted with quiet of country, home, brother better

#### 525 The Essay

Two years ago, while staying with my father in law at Kishnaghur, I received one morning a letter from home, telling me to leave at once for Calcutta, as my elder brother had suddenly been taken ill. Though grieved at the sad news, I wasted no time in useless regret, but hastily putting my things together, bade goodbye to my kind entertainers. A gharry was quickly called to the door, and within half an hour of getting the letter, I was driving rapidly through the narrow bazar of the little town of Kishnaghur on my way to the high road leading to the railway.

The distance from Kishnaghur to the Buggoolah Railway station is about 12 miles, and the drive, when once the narrow and winding bazar is past, is ordinarily pleasant enough. The road is kept in good order, and is so raised that a good view may be gained of the neighbouring country with its villages surrounded by trees and the wide expanse of rice fields, stretching as far as eye can reach. At Hanksahilly, about three miles from the railway, travellers have to cross a stream in a ferry boat, and a change of carriages is necessary, which is often a cause of delay. However, I luckily found a gharry disengaged, and reached the station in plenty of time to get my ticket without being hurried. In a few minutes the train steamed up to the platform, and I was glad to see that it was not crowded, I was thus able to secure a comfortable seat next the window.

There is not, at the best of times, much of interest to be seen from a railway carriage between Buggoolah and Calcutta. I only remember noticing at Chogdah that the branch line to Jessore must be open, for a train with its engine was drawn up on a siding ready to start. At Nychatty I just caught a glimpse of the top of the Hooghly College, standing on the opposite bank of the river at Chinsurah. At Barrackpore tickets were collected, as the train does not stop between that place and Calcutta. The remaining 14 miles were soon finished, and on reaching Sealdah I saw my father standing on the

platform. He quickly relieved my anxiety by the news that my brother was much better. The crowded streets of Calcutta were a great contrast to the quiet roads of the country. Trams, carts, carriages, crossing and recrossing one another, made our progress very slow at first, but our coachman cleverly threaded his way in and out of the crush. In ten minutes we were at home, where to my joy I found my brother on a fair way towards recovery.

The above essay would occupy about 40 lines of manuscript in the candidate's examination answer-book, and no essay in an Entrance Examination need, as a rule, be longer than this. The journey has purposely been represented as having been uneventful, in order to show that an ordinary journey, devoid of striking incidents, may supply matter enough for a composition of the requisite length, and be sufficient to prove the candidate's ability to write a piece of idiomatic English.

**526 Narrative Essay**—The subject may be some event that has happened in the writer's own experience, or that is a matter of historical interest. The order in which the incidents are narrated should correspond to the order in which they actually took place. Thus a general plan may be drawn up as follows—

#### OUTLINE

- (1) What caused or led up to the event
- (2) The incidents, with special mention of all that is distinctive or characteristic of the special event treated of
- (3) The result
- (4) Reflections—moral lessons to be learnt

Under this head will come the Biographical Essay, in which an account is given of the life and character of some eminent person—

#### OUTLINE

- (1) Date and place of birth, father's name and position, names of any distinguished ancestors
- (2) Education—any signs of future greatness shown in early life
- (3) Career
- (4) Death
- (5) Estimate of character, influence on mankind, reflections

To narrative writing belong also accounts of the rise and progress of some art, manufacture, or institution.

**527 Reflective Essay**—The subjects for a reflective essay are, as a rule, of an abstract or general character, such as 'Friendship,' 'Kindness to Animals,' 'Caste,' 'Female Education,' or, proverbial truths or precepts, such as 'Knowledge is power,' 'Always make the best of things.'

It is often well to head the essay with a clear definition of the subject, and in making such a definition, a knowledge of derivation is generally of great help. The opinions expressed by the

writer must be supported by arguments and illustrations, and any objections that might be made to the view taken in the essay should be stated and answered. The essay should end with a summing up of the arguments on both sides, and with the conclusions and reflections that may result from the views expressed.

The following is an example of a filled-in outline

*Subject* — "The Introduction of Gymnastics into Indian Schools"

#### OUTLINE FILLED IN

- (1) Definition of Gymnastics  
Derivation of the word (Gk. *gymnos*, naked)  
How practised by ancient Greeks  
How practised by modern nations
- (2) Uses of Gymnastics
  - (a) General — Promote circulation, aid digestion, give physical strength and endurance, and hence health, hardihood, self reliance
  - (b) Particular — Indian students are weakly in body, and often absent from school through illness, they have few manly games
- (3) Objections to Gymnastics
  - (a) General — Accidents occur. Waste of time and energy. Unbecoming to any but little boys
  - (b) Particular — Indian climate unsuited to violent exercise, and character of Indian people averse to it. Few schools have the requisite apparatus
- (4) Objections answered
- (5) Summing up of arguments. Conclusions arrived at. Reflections

It will be seen that when this scheme has been thought out and written down, which should take about ten minutes, the essay is well-nigh written. For the thoughts have only to be put down in connected sentences, and a few illustrations thrown in by the way, and the whole is complete.

### 528 Filled-in Outlines for Reflective Essays

#### *I On Good Humour*

- (1) Define good humour  
Old idea of effect of humours, &c., of the body on the mind, cf. *melancholy*, *light hearted*. Mirth is transitory, good humour lasting
- (2) Its advantages—
  - (a) Upon ourselves 'makes the least of misfortunes'
  - (b) Upon others 'A soft answer turneth away wrath'
- (3) Can we acquire it, or is it innate?  
How we can improve in it by watchfulness  
Ill temper grows quickly into a settled habit
- (4) Liable to degenerate into over eagerness to please, and hence, weakness of character
- (5) Conclusion

## *II On Railways in India*

- (1) First discovery of steam power, Stephenson
- (2) Improvements on early inventions
- (3) Present state contrast between travelling nowadays by rail and 40 years ago by bullock cart or budgerow
- (4) Advantages—
  - (a) To trade prevention of famines
  - (b) To the peace of the country
  - (c) To travellers movement of troops for war
- (5) Disadvantages—
  - (a) Accidents
  - (b) Interferes with rights of property and with drainage of the country
  - (c) Discomfort hurry, dust, heat
- (6) Conclusion railways and telegraphs may be said to have almost annihilated time and space General reflections

## *III On Punctuality*

- (1) Define + derive formerly meant 'exactness in little points, punctiliousness', now applied only to time
- (2) Advantages—
  - (a) Marks a careful, conscientious mind
  - (b) Hence, inspires trust
  - (c) Saves time
  - (d) Is a mark of courtesy 'Punctuality is the politeness of kings'
- (3) No reason why it should degenerate into *prussiness* or over exactness about trifles
- (4) General remarks on the importance of being in good time illustrations, reflections

## *IV On a Famine in Bengal*

- (1) Principal food crop is rice  
Hence failure of rice crop means famine
- (2) Causes of failure of rice crop  
Signs of approaching famine
- (3) Description of aspect of country during a famine Cf Orissa in 1866
- (4) How a famine is to be encountered —
  - (a) Storing grain
  - (b) Relief works for the able bodied
  - (c) Charitable relief
  - (d) Government subsidies
  - (e) Private subscriptions
- (5) Can famine be provided against once for all?  
Government irrigation works and railways
- (6) General reflections Usefulness of famines in calling forth kindly feeling

## *V On the Art of Printing*

- (1) When and where invented
- (2) Former state, and methods of publication
- (3) Advantages —
 

(a) Cheapness	(d) Comprehensiveness
(b) Quickness	(e) Accuracy
(c) Clearness	(f) Permanence

- (4) Different kinds of printing  
Books, newspapers, magazines, circulars, tickets, &c  
Various kinds of type lithography, &c
- (5) Effects of printing on spread of knowledge

### 529 Miscellaneous Subjects for Essays

The following subjects for essays of various kinds may be sketched in outline after one or other of the above models, and then expanded into connected compositions

- (1) A journey by boat on an Indian river
- (2) The Postal System ✓
- (3) Making the best of things ✓
- (4) The Durgā Pujā festival
- (5) Obedience to parents ✓
- (6) An Indian Jungle
- (7) The Seasons in India
- (8) A Taste for Reading ✓
- (9) "Where there is a will, there is a way"
- (10) The Manufacture of Silk
- (11) The influence of good example ✓
- (12) The effect of climate on character ✓
- (13) The reign of Akbar
- (14) The games of Indian schoolboys ✓
- (15) Kindness to Animals ✓
- (16) A Hindu Marriage
- (17) A Summer Night ✓
- (18) An Indian Temple or Church
- (19) Music and singing, Indian and English
- (20) Rice its planting, growth, and preparation as a food
- (21) Caste
- (22) The Coconut
- (23) Theatres
- (24) Charity ✓
- (25) A Cyclone
- (26) Travelling, its effect in enlarging the mind ✓
- (27) The different races inhabiting India
- (28) Dress, European and Asiatic, contrasted
- (29) Funeral rites of Christians, or of Hindus, or of Mahomedans
- (30) Newspapers ✓
- (31) The Tiger
- (32) Indian Fruits and Flowers
- (33) Keshub Chunder Sen, his life and work
- (34) Dwelling houses in India, Native and European
- (35) The Bazar of an Indian Village
- (36) Holidays and how to spend them
- (37) Politeness ✓
- (38) An Eclipse
- (39) The use of Drawing and Surveying
- (40) The Telephone
- (41) Female Education in India
- (42) Calcutta University Examinations
- (43) An Earthquake
- (44) International Exhibitions ✓
- (45) The Indian Crow

## LETTER-WRITING

**530** Every language has a special method of its own as regards *forms of date* and of *address* at the beginning of a letter and *forms of subscription* at the end of a letter. These forms generally present a good deal of difficulty to a learner, since the forms used in his own language give him little guidance in dealing with another, and since from their conspicuous position they readily catch the eye of the reader, special care is required in their use.

**531 Forms of Date and of Address**—In ordinary correspondence in English, the name of the place where the letter is written should be put near the top of the first page on the right hand side. Under it should be written the date, in the form *26th May, 1885*, or *May 26th, 1885*, or the ordinal sign (*th*) may be omitted and the date written *26 May, 1885*.<sup>1</sup>

The words *Dated* and *the* before this form as, *Dated the 26th May*, should not be used except in strictly official correspondence, they need seldom or never therefore be inserted before the date in letters written by students.

The formula of address should be written somewhat lower down the page and on the left hand side.

The form of the address depends upon the amount of intimacy or the degree of relationship existing between the writer and the person written to. The usual forms in the case of persons not relatives of the writer are *Sir*, *Dear Sir*, *My dear Sir*, *Dear Mr Jones*, *My dear Mr Jones*. The first of these, *Sir*, is the most distant and formal mode of address, it is a comprehensive form, and may with propriety be used to the higher officials (unless titled) as well as to a shopkeeper. Thus in a letter to the Lieutenant-Governor of Bengal, to a Judge of the High Court, to the Director of Public Instruction, *Sir* is the proper form. The forms *Honoured Sir*, *Respected Sir*, though often used by Natives of India in writing to official superiors, are contrary to modern English usage. There are no special terms of honour in English corresponding to the Bengali মহাশয় or জাপনি. Any marked honour or respect which it is desirable to show should be expressed by the general tone and style of the body of the letter and not by high sounding titles or epithets in the address.

The forms *Dear Mr Jones* or *My dear Mr Jones* imply a certain amount of intimacy. When the person addressed is a

<sup>1</sup> A short form which may be used in business letters only is *26/5/85*, the *5/* standing for *May* which is the 5th month in the year.

familiar acquaintance or friend of the writer, the *Mr* is generally dropped, and *Dear Jones*, or *My dear Jones*, are the forms used. This latter is the usual form in demi-official correspondence. *Sirs*, or *Gentlemen*, or *Dear Sirs* are the forms used in addressing mercantile firms, but not *Dear Gentlemen*, or *Dear Messrs Brown and Co*.

In formal letters to *clergymen*, instead of *Sir*, *Dear Sir*, it is proper to write *Rev Sir*, *Rev and dear Sir*, the *Rev* being a contraction of *Reverend*. But in informal letters *My dear Mr Jones* is correct, even if Mr Jones is a clergyman.

In letters to *officers* (above the rank of Lieutenant) in the army, to *Doctors* of medicine, law, &c, and to *Professors* in a University, the appropriate title should be substituted for *Mr* as, *Dear Colonel Smith*, *Dear Dr Brown*, *Dear Professor Tyndall*. In more familiar letters the surname may be omitted, as *My dear Major*, *My dear Doctor*, *My dear Professor*. But in all these cases, unless considerable familiarity exists, *Sir* or *Dear Sir* or *My dear Sir* is used.

The correct punctuation after the address is a comma, as *Sir*, *My dear Mr Smith*, and not, as is sometimes written, a note of admiration, as *Sir !*, or of interrogation, as *My dear Mr Smith ?*

The initial form of address may be repeated before the subscription, but care should be taken not to use a different form in the subscription from that used in the address, it is incorrect to begin a letter with *Dear Sir*, and end it with *I remain, Sir*.

In ordinary letters when the person addressed is not on familiar terms with the writer, it is customary to write the addressee's name just below the writer's signature, but on the left hand side of the page. In official letters the addressee's name is generally written at the top of the first page.<sup>1</sup>

In short and informal notes, especially such as are written to some one residing in the neighbourhood of the writer, the date and the name of the writer's own place of residence are put at the end of the letter underneath and to the left of the signature. This is almost always done in letters which give or answer

<sup>1</sup> In official letters from the head of an office the name and designation of the sender is written at the head of the first page followed by the official designation, if any, of the addressee or by his name if he is a non official, as —

(1) From

R W WILLIAMS, Esq.,  
Magistrate and Collec'tor

To

The Joint Magistrate

(2) From

A B SMITH Esq.,  
Secretary to the Board of Revenue

To

Messrs Brown, Tolson & Co

invitations, and in such letters the day of the week is often named (as *Friday*) in place of the date of the month, while the year is omitted

**532 Forms of Subscription**—The mode of ending a letter is as important as the mode of beginning it. The strictly official form of subscription is

I have the honour<sup>1</sup> to be,  
SIR,  
Your most obedient servant,  
RAM MOHAN ROY

This form should be used in all business letters written to officers in their official capacity, as in letters to a Magistrate applying for an appointment, or to the Head of a College asking for admission. Another official subscription less formal than the above is

I am,  
SIR,  
Yours most obediently,  
RAM MOHAN ROY

This form may be fitly used in such letters as those from a student to his teacher, asking for leave of absence.

The forms of subscription used in ordinary correspondence are *Yours faithfully*, *Yours truly*, *Yours sincerely*, which may be varied by the insertion of the adverbs *very*, *most*, *ever*, as *Yours very faithfully*, *Yours most truly*, *Yours ever sincerely*, or by changing the order of the words, as *Very faithfully yours*, *Ever most sincerely yours*.

*Yours faithfully* is the form expressing the least amount of familiarity, and may be used to a perfect stranger, it is employed in ordinary business letters, where it is often contracted into *Yrs f'ly*.

*Yours sincerely* is the form generally used between acquaintances and friends. It is also the form usual in demi-official correspondence. *Yours very sincerely* implies a considerable degree of friendship. *Yours respectfully* is seldom used except by servants writing to their masters or by tradesmen writing to their customers.

It is optional whether the verb before the form of subscription (except the strictly official one) should be expressed or understood. Thus we may have *Yours truly*, *Yours most obediently*, or *I remain* (or *I am*), *Yours truly*, or *Believe me to be Yours truly*.

<sup>1</sup> This word is generally misspelt *honor* in India in all official communications, whereas in despatches from England it is correctly spelt *honour*.



In letters between friends, some expression of good-will is often used to introduce gracefully the form of subscription, as *With kind regards, I am, &c, Hoping soon to hear from you, I remain, &c*

In letters to very dear friends, the usual subscription is *Yours affectionately*, or, more simply, *Yours ever, Yours always*

In letters to relatives, the relationship is generally expressed, as, *Your loving brother, Your affectionate son*

**533 Forms of Direction**—The usual form employed in directing an envelope to Englishmen is the initial letter (or letters) of the addressee's Christian name (or names), followed by the surname with the title *Esq* (short for *Esquire*) added as, *A W Smith, Esq* The term *Esq* is now very generally applied, being used to all except menial servants or retail traders, for the latter the proper form of direction is *Mr* followed by the surname, as *Mr Smith* *Messrs* (for *F Messieurs*) is the usual form of direction to firms, as, *Messrs Thacker, Spink & Co, Messrs Smith and Sons* Care should be taken to avoid the common error of writing *Missrs Thacker Spink Company*, as if all three were proper names belonging to one person

In letters directed to clergymen, the title *Rev* or *The Rev* is used before the initials of the Christian name followed by the surname as, *The Rev T S Jones* If the initials are not known, we may write *The Rev Mr Jones*, but not *The Rev Jones*

There are certain other professional titles, which should always be expressed in the direction—*The Hon*, *The Hon'ble*, or *The Honourable*, applied to members of Council or to Judges of the High Court, *General, Colonel, Major, Captain*, to military officers, *Dr*, to Doctors of medicine, law, &c

The capital letters *BA*, *MA*, *MD*, *CSI*, &c, representing University Degrees<sup>1</sup> or titles of honour, should be placed after the name, or, if *Esq* be used, after *Esq* as, *The Hon W Jones, CSI, The Rev F Wilson, MA, C R White, Esq, BA, L W Robinson, Esq, MD* When the addressee is living at the house of a third person, the letters *c/o*, short for *care of*, may be written before the name of the host as

BABU HARILAL SAHA,

*c/o Babu Asutosh Sarkar*

The name of the post town should be written large and in a line by itself near the lower right hand edge of the envelope The word *at* should never be introduced before the name of the town in directions

<sup>1</sup> It is not the custom among Englishmen to add the letters *MA*, *BA*, &c, representing University Degrees unless the letter be of a very formal character The letters *MD* should not be used along with the title *Dr*

## 534 Common Errors in Letter-writing

(1) The expression *and oblige* is often ungrammatically used as an ending to letters containing request. It is not incorrect to attach it to the words expressing the request as, 'Please grant me leave *and oblige* Your obedient pupil,' &c, but it is a blunder in Grammar to attach *oblige* in the imperative or the infinitive mood by the conjunction *and* to a verb which is not in either of these moods as, 'I shall be thankful for any assistance *and oblige* Yours obediently,' &c

(2) *Yours* is sometimes ungrammatically used for *Yours* in the subscription as, *Yours obedient pupil*. The mistake probably arises from a confusion of the two forms, *Yours obediently* and *Your obedient pupil* when, therefore, the noun is expressed *your* must be used. Observe also that the correct spelling is *yours* not *jours* (§ 190, NOTE)

(3) Two different titles, such as *Mr* (or *The Hon*) along with *Esq*, should not be used together<sup>1</sup>

(4) When *Dear*, *My dear* are used, *Esq*, *Hon* should not be added, nor the capital letters denoting degrees, &c. Thus we write *Dear Mr Jones*, but not *Dear Jones, Esq*, nor *Dear Hon Jones, C S I*

(5) Care should be taken to avoid inappropriate forms of subscription, such as, *Yours affectionately* in a business letter, or *Your humble servant* in a letter to a friend

**535 Polite Forms of Command and Request**—Mistakes are often made by Native students of English from the difficulty of distinguishing between polite forms of speech which involve a *request* and others that differ but slightly from them, but which really imply a *command*

Thus the phrase *I will thank you to send* (often wrongly written 'I shall thank you to send') is improperly used in making a request, since it really implies a command, and is frequently employed to express anger or indignation, as in 'I will thank you to mind your own business'

## 536 Polite Forms of Command

(1) Have the goodness to send or Be good enough to send or Oblige me by sending

(2) Please send or Kindly send

The forms in (2) are less peremptory than those in (1). An authoritative command is implied in the expressions *You will be good enough to send*, *I will thank you to send*, while *I shall be*

<sup>1</sup> But we write—*The Hon Mr Justice Smith*, *The Right Honourable Sir R Cross*, *The Hon and Rev, B Jones*



education he has received, the examinations he has passed, the appointments he has held, together with any special qualifications he may have for the post. Other personal details regarding the applicant's poverty or the large family dependent on him, and appeals to the benevolence of the person addressed, are out of place except in begging letters, and have no weight in determining the bestowal of an appointment, especially if the post is one in the public service. The candidate's testimonials should accompany his application, and if not sent in the original, should be marked in each case 'True Copy'.

The habit of underlining every word meant to be emphatic should be avoided, it is generally possible to construct a sentence in such a form as to indicate by the position of a word any stress that is to be laid upon it.

The frequent use of parentheses generally causes obscurity. Abbreviations or contractions, such as *Yrs* for *Yours*, imply haste or negligence, and are, therefore, inadmissible except in business letters to or from tradesmen, but in familiar letters, conversational contractions, such as *I'm, I'll, don't, can't, won't* (p. 78, foot-note 1) are permissible.

Postscripts seem to indicate thoughtlessness in the writer, and should be avoided in formal correspondence.

The great point in ordinary letter-writing is for the writer to understand exactly the meaning he wishes to convey, and to endeavour to express that meaning in the most simple and natural language at his command.

#### SAMPLE LETTERS

A few sample letters are here given, showing the forms of address, &c, and the kind of phraseology suitable in each instance.

##### 540 To a Business Firm

*Chandra, Madnapore,  
21st May, 1885*

To

MESSRS. THACKER, SPINK & CO

GENTLEMEN (or SIRS),

I shall be obliged if you will send me the books named in the accompanying list. I have sent a money order which will cover the price of the books and the postage.

Yours faithfully,

RAM SUNKER SEN.

Direction on the Envelope

MESSRS THACKER, SPINK & Co,

*Publishers, &c,  
Calcutta*

## 541 To the Principal of a College

Letter I —

*136, Wellesley Street, Calcutta,**30th May, 1885*

SIR,

I have the honour to request that you will admit me to the First Year Class from the commencement of next session

I am,

SIR,

Your obedient servant,

UMES CHANDRA GHOSH

Direction on the Envelope

To

THE PRINCIPAL,

*Presidency College,**Calcutta*

Letter II —

SIR,

I am suffering from a severe attack of fever which renders me quite unable to attend College. I beg, therefore, that you will kindly grant me leave of absence for a week.

Yours obediently,

A CHAUDHURY,

*2nd Year Class**4th April, 1885*

Direction on the Envelope

To

A W SMITH, ESQ, M A,

*Principal,**Patna College*

## 542 To the Magistrate of a District

*13, Machooa Bazar, Hooghly,**1st June, 1885*

SIR,

Hearing that the post of Fourth Clerk in your office is vacant, I beg respectfully to offer myself as a candidate for the situation.

I was educated at the Hooghly Collegiate School and College. I passed the Entrance Examination of the Calcutta University in the Second Division in 1882, and the First Arts Examination in the Third Division in 1884.

I have been employed for some months as an apprentice in the office of the Road Cess Engineer at Hooghly, and have thus gained some experience in office work.

I enclose copies of testimonials as to my character and attainments.

I have the honour to be,

SIR,

Your most obedient servant,

RAKHAL DAS MOOKERJEE

Direction on the Envelope

To

THE MAGISTRATE AND COLLECTOR,

*Burdwan*

## 543 To a Fellow-student

MY DEAR ASHUTOSH,

College closes, I hear, on Tuesday, the 4th instant. Please let me know if you intend to leave Calcutta on the first day of the vacation. If so, we might travel together, at any rate as far as Gorakhpur.

Yours sincerely,

10, Bechoo Sarani,  
Monday

BINOD BHARATI MITRA

Direction on the Envelope

BABU ASHUTOSH MOOKERJEE,

113, Ripon Street

## 544 Reply to the above

MY DEAR BINOD,

Yes, I shall start for home by the 12.30 train on Wednesday, the 15th, and shall be very glad to have you as a fellow passenger. Can you manage to call here this evening to settle matters?

Sincerely yours,

113, Ripon Street,

Monday evening

ASHUTOSH MOOKERJEE

## NOTES ON SPELLING

545 English spelling is irregular and difficult to acquire. Neither the derivation of a word nor its sound is to be depended upon as a guide to its correct spelling, and no general rules on the subject can be laid down. A few notes are here given on the spelling of words whose orthography often presents a difficulty to the student.

546 Double Forms distinguished.—Some words are found in English Dictionaries spelt in two ways. The etymology and history of such words will generally show that one of the spellings is more correct than the other. Thus it is better to write—

analyse	not	analyse	curtsey	not	curtsy
apostasy	„	apostacy	despatch	„	dispatch
attar (of roses)	„	otio	dike	„	dike
ought	„	ought	ecstasy	„	extasy
hulk	„	hull	educ (= endow),	„	induc <sup>1</sup>
hason	„	hason	fagot	„	faggot
h, the by	„	by the bye	handiwork	„	handy work
cider	„	cyder	hibernate	„	hybernate
cipher	„	cypher	harken	„	hearken
coco	„	cocor	hequey	„	hequey
connexion	„	connection	license (noun)	„	license
contemporary	„	cotemporary	mosquito	„	musquito
curbstone	„	l erbstone	negotiate	„	negociate <sup>2</sup>

<sup>1</sup> Induc means to put on as a dress.<sup>2</sup> I use negotiation—since it is derived from the Latin negotium, and not directly from the English negotium—is the correct term.

nct (cf <i>neat</i> )	<i>not</i>	nect	story (of a house)	<i>not</i>	storey
paralyse	,,	paralyze	stupely	,,	stupidify
pedlar	,,	pedler	surloin	,,	sirloun
potato	,,	potrioc	surname	,,	surname
pygmy	,,	pigmy	tyro	,,	tyro
resin	,,	rosin	trapn (cnsnare)	,,	trepan <sup>1</sup>
show	,,	shew	tumbrel	,,	tumbrel
sylvan	,,	sylvan	Tsar	,,	Czar
siphon	,,	syphon	vial	,,	phial
siren	,,	syren	whisky	,,	whiskey
skulk	,,	seulk	wagon	,,	waggon
skull	,,	scull			

**547 Indifferent Double Forms**—The following double (or treble) forms of spelling may be used indifferently. Some of them, however, are marked (M) as the more usual in *modern* writing, some are marked (C) as being *contracted* or weakened forms of the original word

{ alchymy	{ ehoir (M)	{ hough	{ pourtray <sup>2</sup>
{ alchemy (M)	{ quire	{ hoek	{ portray (M)
{ almanac (M)	{ clew	{ idyll	{ reinforce (M)
{ almanack	{ clue (M)	{ idyl (C)	{ re enforce
{ apophthegm	{ develop	{ jail (M)	{ sled
{ apothegm (C)	{ develope	{ grol	{ sledge
{ babble (M)	{ disc	{ jannissary (M)	{ sleigh (C)
{ bawble	{ disk	{ jannizary	{ spinach
{ borough (M)	{ felly	{ janty (M)	{ spinage (C)
{ burgh	{ felloc	{ janty	{ stretch
{ boulder (M)	{ garrotc	{ lithesome	{ staunch
{ bowlder	{ garrotic	{ lissom (C)	{ steadfast
{ briar	{ gurge	{ loath	{ steadfast (C)
{ briar	{ gurg	{ loth (C)	{ subtle (M)
{ burden (M)	{ garish (M)	{ malecontent	{ subtle
{ burthen	{ garish	{ malcontent (M)	{ subtil
{ caldron	{ grantlet (M)	{ marmalade	{ syrup (M)
{ euldron	{ grantlet	{ marmalade	{ sirup
{ ereass	{ gimblet	{ medicval	{ yolk (M)
{ erease	{ gimlet (C)	{ medicval	{ yolk
{ chestnut	{ gourmand (M)	{ mizzzen	
{ chesnut (C)	{ gormand	{ mizen (C)	
{ cheeker	{ gry	{ moustache (M)	
{ chequer	{ grey	{ mustache	

### RULES OF SPELLING

**548 RULE I** -e final is dropped before a suffix beginning with a vowel as, *leave, leaving, cure, cur-able*

*Exceptions*—e final is retained for fear of mispronunciation if it were omitted—

(a) in all words ending in -ce, -ge, before suffixes beginning with a, o, or u, if the soft sound of c, g is to be retained

<sup>1</sup> Trepan means to use the trepan, a small circular saw employed in surgery

<sup>2</sup> But portrait, not pourtrait

as, *peace*, *peace-able*, *courage*, *courage-ous*, but *practice*, *practic-able*

NOTE —We write *sing*, *sing-ing*, *swing*, *swing-ing*, to distinguish them from *sing-ing*, *swing-ing*

(b) in all words ending in *-ce*, *-oe*, *-ye* as, *agree*, *agree-able*, *hoc*, *hoc-ing*, *eye*, *eye-ing*

NOTE —Monosyllables in *i* change *i* into *y* before the suffix *-ing* as, *die*, *dy-ing*, *lie*, *ly-ing*, *tie*, *ty-ing*, *vie*, *vy-ing* (or *vie-ing*) But *lie*, *lie-ing*

(c) in many words before the suffix *-able* as, *sale*, *sale-able*, *mistake*, *unmistake-able*, *debate*, *debate-able*, but this usage is not invariable, some writers omitting the *-e*

549 RULE II *-e* final is retained before suffixes beginning with a consonant as, *care*, *care-ful*, *excite*, *excite-ment*

Exceptions —Words in *-dge*, *-le*, *-ue*, *-we* drop the *-e* final as, *judge*, *judgment*, *whole*, *whol-ly*, *due*, *du-ly*, *awe*, *aw-ful*  
Note also *develop* (and *develo*), *develop-ment*

550 RULE III Monosyllables in *-l* drop the final *-l* before suffixes beginning with a consonant as, *full*, *ful-ly*, *well*, *wel-come*

Exceptions —Many monosyllables in *-l* do not drop the final *-l* before the suffix *-ness* as, *ill*, *ill-ness*, *still*, *still-ness*

551 RULE IV Monosyllables in *-ll* drop the final *-l* when used as suffixes as, *roll*, *en-rol*, *fill*, *ful-ful*

Exceptions —Many monosyllables, however, retain the final *l*

*Fall* as in *be fall*, *down fall*

*Call* as in *mis call*, *roll call*

*Well* as in *ferre well*, *un well*

552 RULE V Monosyllables terminating in a consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel as, *sit*, *sitt-ing*, *dip*, *dipp-ed*, *run*, *runn-er*

553 RULE VI Polysyllables accented on the last syllable and terminating in a consonant preceded by a vowel, double the final consonant before a suffix beginning with a vowel as, *refer*, *referri-ing*, *forget*, *forgett-en*

Exceptions —Words ending in *-l*, although not accented on the last syllable, double the final *-l* as, *travel*, *travell-er*, *libel*, *libell-ous*, *jewel*, *jewell-er*, *marvel*, *marvell-ed*, but *unparallel-ed*. Also *worship*, *worshipp-er* and *worshipp-ed*



**554 RULE VII** Words ending in *-y* preceded by a consonant, change the *-y* into *-i* before all suffixes as, *dry*, *dried*, *deny*, *deni-al* *sky*, *ski-es*, *merry*, *merr-i-cr*, *merr-i-ly*, *merr-i-ment* *gloomy*, *gloom-i-est*, *gloom-i-ness*, *jolly*, *jolli-ly*, *jolli-ty*, *beauty*, *beauti-ful* (but *beaute-ous*)

*Exceptions*—(a) Some monosyllables ending in *-y* preceded by a consonant have two forms before suffixes as, *dry*, *dry-ly* and *dri-ly*, *dry-es* and *dri-er*

(b) Some words ending in *-y* preceded by a vowel, change the *-y* into *-i* before a suffix beginning with a vowel as, *pay*, *pai-d*, *say*, *sai-d*, *gay*, *gai-ety*

**555 'Ie' or 'ei'**—The combinations *ie* and *ei*, when they have the *ee* sound, are often confused. The rule is that *i* precedes *e* except after *c*. Thus the correct spelling is—*field*, *siege*, *believe*, *mien*, *fierce*, *brief*, *mece*, but (after *c*)—*ceiling*, *deceive*, *conceit*, *receipt*

*Exceptions*—There are a few words in which *e* precedes *i*, though no *c* precedes, *viz*, *either*, *neither*, *leisure*, *plebeian*, *seize*, *weird*<sup>1</sup>

To help the student's memory the rule may be given thus—

Except after *c*,  
Put *i* before *e*,  
But—*leisure*, *seize*, *neither*,  
*Plebeian*, *weird*, *either*

**556 -ceed, -cede**—Words ending in *-ceed* and *-cede* are compounds from the Latin *ced-o*, and their spelling depends upon the date at which they were introduced into the English language. Thus words introduced before the 16th century are spelt *-ceed*, later words are spelt *-cede* as—*exceed*, *proceed*, *succeed* but—*accede*, *concede*, *intercede*, *precede*, *recede*, *secede*

**557 -our, -or**—Most words ending in *-our* and *-or* are derivatives from Latin words in *-or* through Norman French words in *-eur*

Some of these words retain the Norman French *u* as, *honour*, *humour*, *labour*, *arbour*, *ardour*, *odour*, *amour*, *clamour*, *colour*, *rancour*, *valour*, *vapour*, *vigour*<sup>2</sup>

Others have reverted to the original Latin spelling as, *error*, *langor*, *squalor*, *stupor*, *torpor*, *horror*, *tenor*, *tremor*

**558 -er, -or** (denoting persons)—Words that end in *-er* are generally such as are formed with the English suffix *-er*, or the Norman French *-eur* as, *adventurer*, *believer*, *biographer*, *player*

<sup>1</sup> *Counterfeit* is not properly speaking one of these exceptions as the *ei* has not the true *ee* sound compare *forfeit* pronounced *forfit*

<sup>2</sup> Many of these words drop the *u* before a suffix as *laborious*, *humorist*, &c

Those in *-or* are generally such as represent words formed with the Latin suffix *-or* (often preceded by *t* or *s*) as, *actor*, *auditor*, *speculator*, *assessor*, *censor*, *professor*

NOTE—Observe also—*bachelor*, *councillor*, *counsellor*, *creditor*, *donor*, *emperor*, *governor*, *surveyor*, *survivor*, *tailor*, *warrior*

Some words take *both* suffixes *-er* and *-or* —

Acceptor—acceptor, asserter—assertor, detector—detector, detractor—detractor, exhibiter—exhibitor, exterminator—exterminator, grantor—grantor, promiser—promisor, relater—relator, vender—vender, visitor—visitor, voucher—voucher, warrantor—warrantor

559 **-able, -ible**—Words in *-able* may be thus divided —

(1) Words formed from Latin stems ending in *-a* by the addition of the suffix *-b'le* as, *delecta-ble*, *excita-ble*, *indispensa-ble*, *irrita-ble*, *tolera-ble*, *varia-ble*

(2) Words formed from English or Romance words by the addition of *-able*, in imitation of (1) as, English—*lova-ble*, *eat-able*, *read-able*, Romance—*advis-able*, *dispos-able*, *indefin-able*

Words in *-ible* are mostly derivatives from already existing Latin or Romance adjectives containing this suffix as *admiss-ible*, *compat-ible*, *contempt-ible*, *elig-ible*, *horr-ible*, *vis-ible*

560 **-ce, -se**—The rule is that *-ce* is used in nouns, *-se* in verbs —

*-ce* —*advice*, *device*, *licence*, *practice* (Nouns)

*-se* —*advise*, *revise*, *license*, *practise* (Verbs)

561 **-el, -le** are liable to confusion Thus —

*el* —*angel*, *chapel*, *chisel*, *gospel*, *intel*, *shekel*

*le* —*angle*, *apple*, *tussle*, *people*, *cattle*, *sickle*

562 **-re, -er**—The following list contains the words that end in *-re*, pronounced *-er* —

Accoutre, acre, calibre, centre, fibre, lucre, lustre, manœuvre, massacre, meagre, mediocre, metre, mitre, nitre, oculre, ogre, reconnoitre, sabre, salt-petre, sceptre, sepulchre, sombre, spectre, theatre

563 **-ory, -ary**—The suffix *-ory* is generally the suffix added to stems ending in *-s* or *-t* as, *cur-s-ory*, *audit-ory*, *consolat-ory*, *hist-ory*

Note also—*category*, *hickory*, *memory*, *theory*

Exceptions—(a) When *n* precedes the final *-t* of the stem, the prefix is always *-ary* as, *comment-ary*, *compliment-ary*, *element-ary*.

(b) *-ary* is added to stems ending in *-s* or *-t* in the following words —

Adversary, caravansary, commissary, dispensary, glossary, hereditary, limitary, military, monetary, notary, proprietary, salutary, sanitary (*but* sanatory), secretary, solitary, tributary, voluntary, votary

**564** *-sion, -tion* — Derivation is here a safe guide to correct spelling

Words in *-sion* are those formed by adding the suffix *-ion* to Latin past participles in *-us* as, *avers-us, avers-ion*

Words in *-tion* are those formed by adding the suffix *-ion* to Latin past participles in *-t-us* as, *direct-us, directi-on*

**565** The following anomalies are worth notice —

Journey, journeys	<i>but</i>	money, monies ( <i>and</i> moneys)
Deceive, deceit	,,	receive, receipt
Pure, purify	,,	rare, rarely ( <i>and</i> rarify)
Pure, purity	,,	sure, surety
Murder, murderous	,,	{ monster, monstrous
		{ idolater, idolatrous
Duke, dukedom	,,	wise, wisdom
Mire, miry	,,	fire, hery
Dexterous	,,	ambidextrous

**566** *'In-, im-' and 'en-, em-'* — These prefixes are liable to confusion. A few words occur in modern English in which both forms are permissible, while, of the rest, some take *in-, im-* only, and others *en-, em-* only

(1) *In-, im-* or *en-, em-* —

Inclose—enclose, incrust—encrust, indorse—endorse, reinforce<sup>1</sup>—reinforce, inquire—enquire,<sup>2</sup> ingrain—engrain, insnare—ensnare, insconce—ensconce, insure—ensure,<sup>3</sup> intral—enthrall, intrust—entrust, intwine—entwine, intwist—entwist, inweave—enweave, intrench—entrench, incase—encase, incircle—encircle, imbrue (*and* imbrew)—embrue, impanel—empanel, imbitter—embitter

(2) *In-, im-* only —

Include, increase, incur, indite, induce, indulge, infer, infect, infest, inflate, inflame, infold, infringe, infuse, inhale, inject, inscribe, insert, insist, inspect, intone, invest, inveigh, invoke, imbibe, imbue, immure, impede, impel, impur, impeach, impend, imperial, imprint, imprison, improvise, impale, impoverish, &c

(3) *En-, em-* only —

Enact, encamp, enchant, encompass, endeavor, endow, engage, engrave, enjoin,<sup>4</sup> enhance, enlarge, enlist, enrage, enrich, ensue, entice, entitle, entreat, envelop, emblem, embark, embrace, embroil, employ, embezzle, &c

**567** *-ent, -ant* — Words ending in *-ent* are generally derived directly from Active Present Participles of Latin verbs with stem ending in *-e* or *-i*, as —

L <i>eminentem</i>	E eminent
L <i>transientem</i>	E transient

<sup>1</sup> But *enforce* only

<sup>2</sup> But *inquest* and *inquisition* only

<sup>3</sup> But *insurance* only

<sup>4</sup> But *injunction*

Words ending in *-ant* are—

(1) Words derived directly from Active Present Participles of Latin verbs with stem ending in *-a*, as —

L *litigantem*                      E litigant

(2) Words derived indirectly through the French from Active Present Participles of Latin verbs, whatever be the ending of the stem, as —

L <i>defendantem</i>	F <i>defendant</i>	E defendant
L <i>abundantem</i>	F <i>abondant</i>	E abundant

We may thus have English words, derived from the same Latin words, spelt differently according as they are direct or indirect derivatives, as —

L <i>dependentem</i>		E dependent (Adj)
L <i>dependantem</i>	F <i>dependant</i>	E dependant (Noun)

NOTE—Compare *confident* (Adj), *confidant* (Noun), *descendent* (Adj), *descendant* (Noun)

The following list contains the more common words in *-ant*, derived from Latin Active Present Participles —

Adherent, ardent, apparent, benevolent, element competent, component, consequent, convenient, correspondent, current, eminent, evident, excellent, incumbent, ingredient, latent, orient, parent, penitent, pertinent, potent, precedent, president, prevalent, provident, redolent, resident, reverent, salient, sentient, solvent, sufficient, transient, transcendent

## NOTES ON PRONUNCIATION

568 **Ch** is generally *soft*, being sounded nearly as *tsh* as, *chase*, *charter*, *chess*, *chin*, *church*, *churl*, *achieve*, *anchovy*, *niche*, *ostrich* But—

(1) It is *hard*, being sounded as *k*, when it represents the Greek *ch* as—*chaos*, *chemist*, *chimera*, *chorus*, *choir*, *chameleon*, *chyle*, *ache*, *distich*, *lichen*, *mechanics*, *tribrach*

(2) It is sounded as *sh* in many words taken from the French as—*chaise*, *chagrin*, *chamois*, *champagne*, *chandelier*, *chaperon*, *charade*, *charivari*, *charlatan*, *Charlotte*, *chateau*, *chemise*, *chevalier*, *chicanery*, *chiffonier*, *chivalry*, *machine*, *fetich*, *brochure*

(3) It is silent in the words *drachm*, *schism*, *yacht*, it is sounded as *kʷ* in *choir* (= *kʷir*), and as *j* in *spinach* (= *spinaj*)

569 **G** is *hard* before all vowels in words of Teutonic origin, in non-Teutonic words it is *hard* before *a*, *o*, *u*, and *soft* before *e*, *i*, *y* Thus —

(1) **G** is *hard* in the Teutonic words—*gear*, *gewgaw*, *geysir*, *gibberish*, *gibbon*, *gig*, *giggle*, *gill* (of a fish), *gin* (verb)

(2) **G** is *soft* (=j) in the non-Teutonic words—*gestic, gibbet, gible, gill* (a measure), *gimcrack, gin* (noun), *gist, gymnasium, gypsum, gypsy, gyrate, apogee, endogenous, frugiferous, homogeneous, indigenous, plagiarise, &c*

*Exceptions* (a) **G** is *soft* before *a* in the non-Teutonic word *gaol* (now generally spelt, as pronounced, *jail*) and before *i* and *y* in the Teutonic words *gibe, gyve, stingy*

(b) **G** is *hard* before *e, i, and y* in the non-Teutonic words *Gehenna, gibbous, gingham, gizzard, gynecium, misogynist*

**570** **Id-** at the beginning of a word is pronounced *long* in the words *idol, idyl*, where it represents the Greek *ei*, also in *idea, identical, idle, &c* It is pronounced *short* in *idiot, idiom, &c*

**571** **S** with a sharp or hissing sound in *Nouns and Adjectives*, takes the sound of *z* when these words become *Verbs*. Thus *s* is sharp in the Nouns *abuse, excuse, grease, house, mouse, refuse, use*, in the Noun and Adjective *close*, and in the Adjective *diffuse*. But in these words when they are verbs, *s* has the sound of *z*

**572** **Sch-** at the beginning of a word has three sounds —

(1) *Sch* = *sk* in most words *scheme, scholar, schooner, &c*

(2) „ = *sh* only in the word *schedule*

(3) „ = *s* in the words *schism, schist*

**573** The correct pronunciation of the following words should be noticed —

WORD	PRONUNCIATION	WORD	PRONUNCIATION
acerted	a-erted	feint	faynt
agen	agen	fiend	feend
agenst	agenst	ghost	gōst
antipodes	antipod ēs	ghoul	gool
apostle	apos'tl	hrsten	hās'n
bedizen	bedizen	heart	hārt
clerk	clark	hearth	hārth
comely	kūmly	heinous	hay'nous
comfort	kūmfort	herb	herb
company	kūmpny	hough	hock
compass	kūmpas	humble	humble
conduit	kūnduit	humour	umour
conquer	con ker	interesting	int'resting
constable	kūnstable	knowledge	l nōledge
contumely	{ con' tūm ly con'-tūm e ly	legend	leg'end
covetous	covetus	levee	lēv'ee
drama	{ drāmā draymā	lever	leever
falcon	fawkon	lien	{ lī en lee en
fealty	fee alty	live (adj.)	līve <sup>1</sup>
feign	fayn	live (verb)	līve

<sup>1</sup> Cf. *live-long, long-lived*, § 78, Note

WORD	PRONUNCIATION	WORD	PRONUNCIATION
lower (to let down)	lō-er	simaphore	sīmaphore
lower (to fro in)	lou-er	sergeant	sar-jent
masacre	mas-ak-erd	skinn	skinn
medicine	med-ēn	slaver (slave dealer)	slay-er
miscellany	miss-ell'any	slave (slave)	slay-er
mith	mith	slough (a morass)	sloa
parliament	parlyment	slough (of a snake)	sluff
phæton	phay-et-on	slough (of a wound)	solder <sup>1</sup>
plurides	ply'rid-es	sough (of wind)	sou
poignant	poin'ant	sugar	shūgar
puise	pūny	suite	sweet
	{ pu-iss-ant	sure	shūre
puissant	{ pu-iss-ant	surveillance	sur-vay-lance
	{ pu-iss-ant	trait	trait
quay	kā	tricolour	tri-colour
quell	kōt	trimeter	trīm-eter
quon	kōt	unanimous	ūn-an-imous
revere	rev'ery	unassuming	ūn-as-sūm-ing
route	root	venison	ven-zon
scenic	skēptic	victuals	vittels
serenely	serenayde		

## NOTES ON PUNCTUATION

**574 Punctuation**, in writing, answers to pauses or variations of tone in speaking, the object in each case being to make the sense clear.

The practice of standard writers with regard to Punctuation is variable. A good general rule for the student is to avoid the insertion of stops especially commas, where the sense is clear without them.

**575 Commas** should be inserted—

(1) Before and after phrases or sentences used as adjuncts to enlarge a preceding noun or pronoun, as—

Lord Wolseley, *the general of the forces*, ordered an advance.  
 The regiment, *full of enthusiasm*, rushed forward.  
 They soon overtook the enemy, *to wit in great disorder*.  
 He, *the only field officer present*, took the command.  
 The proverb, "*Seeing is believing*," is not always true.

**NOTE**—When a relative sentence *defines* no comma should be used, as,  
 'This is the man *that I saw yesterday*', 'Every one *whose opinion I value* thinks so.'

<sup>1</sup> Another form is *soder*, pronounced *sod-er*. *Sauder* in the phrase 'soft powder' (i.e. flattery) is a corruption of the same word.

- When written in italics (see p. 11, footnote), it is pronounced *day*.

(2) Between words or phrases that have the same grammatical connection with the sentence, as —

*Horse, foot, and marines* were in one camp  
They were all *well armed, in good spirits*, and eager for the fight  
The stores were *collected, forwarded, and served out* at once  
*Then, at last*, the signal was given

NOTE —When such words go in pairs, connected by *and*, each pair is followed by a comma as, '*Rifles and bayonets, spades and axes, drums and trumpets*, littered the ground'

(3) After subordinate clauses or adverbial phrases coming at the beginning of a sentence, as —

*When next you see him*, give him this  
*On the arrival of the general*, the troops presented arms  
*The enemy having retired*, the cavalry were recalled

(4) After a lengthy clause used as a subject and coming before its verb

*That a severe repulse had been sustained*, was now evident  
*To be continually endeavouring to find fault*, shows an unkind disposition

(5) Before and after words or phrases let into the body of a sentence, as —

This, *then*, is the state of the case  
They did not, *however*, succeed in their attempt  
The enemy, *in accordance with their usual tactics*, harassed us at night  
When, *as we had expected*, we found the place deserted, we retired  
I am of opinion, *so far as I can at present judge*, that he was wrong

(6) Before and after vocative cases, but when passion or emotion is to be expressed, a note of exclamation is used after the vocative, as —

Come here, *my boy*, and sit down  
*Soldiers!* your valour makes me proud to be your leader

(7) To mark the omission of a copula or predicate, as —

To err is human *to forgive*, divine  
This is the camp of the English *that*, of the French

(8) Before quotations, when immediately dependent on the verb that introduces them, as —

*He said*, "Go it once"

NOTE —When the conjunction *that* is used no comma is needed as, 'He told me that I was to go it once' 'The proverb that seeing is believing, is not always true'

<sup>1</sup> When *that* is omitted in Indirect Narration, no comma is needed, as, 'He told me I was to go at once'

**576 The Semicolon** is used between two portions of a sentence, each complete in itself, when the pause is longer than that indicated by a comma, as —

The carcasses of horses and camels might be counted by hundreds,  
the plain was strewn with arms that had been thrown away in the  
flight, the roads were crowded with fugitives

**577 The Colon** is used—

(1) After a portion of a sentence, complete in itself, when it is followed by another portion connected with it by way of *enumeration, example, consequence, cause, or antithesis*, as —

They underwent the greatest hardships they were short of provisions,  
they were half dead with cold, and night was coming on<sup>1</sup>

The subject generally precedes the verb as, "Ram reads his book,"

They are infatuated to reason with them is vain

No man should be too positive the wisest often err

The artillery lead the van the rear is composed of infantry

(2) Before quotations when not immediately dependent on the verb that introduces them, as —

The inscription ran as follows "This is the tomb of Cyrus"

**NOTE**—The semicolon is employed much more frequently than the colon

**578 The Full Stop** is used—

(1) At the end of a complete and independent sentence, as —

Time and tide wait for no man,

(2) After abbreviations, as —

*A D* stands for 'Anno Domini'

*Inst* stands for 'instant'

**579 The Note of Interrogation** is used after direct questions

"Where are you going?" said he to me

but not after indirect questions

He asked me where I was going

**580 The Note of Exclamation** is used—

(1) After vocative cases, after phrases or sentences uttered with emotion, and after rhetorical questions that do not require

<sup>1</sup> Also when the *general* statement comes after the *particular* statements the colon is used as, 'They were short of provisions, they were half dead with cold the night was coming on, these were the hardships they had to endure'



an answer, hence it is oftener employed in Poetry than in Prose —

*Earth* ! render back from out thy breast a remnant of our Spartan dead  
*Hark* ! 'tis the twanging horn o'er yonder bridge  
 This folio of four pages, *happy woe* !  
 Oh, how shall I appear before my Maker !

581 **The Dash** is used—

(1) To mark an abrupt break in a sentence, as —

Here lies the great — false marble, where ?  
 Nothing but sordid dust lies here

(2) After an enumeration of several particulars to show that what follows is common to them all, as —

The cotton mills of Lancashire, the wool manufactories of Leeds, the foundries of Sheffield — all these contribute to the wealth of England

582 **Brackets** are used to enclose a phrase or a sentence which interrupts another sentence, as —

He grieved from Heaven ('twas all he wished) a friend

NOTE — Expressions like 'I replied,' 'said he,' are marked off by commas only, not brackets

## HINTS FOR EXAMINATIONS

583 Many marks may be lost by Examination candidates through indistinct or slovenly penmanship. The first requisite is that the writing should be *easy to read*, the second is that it should be *neat*, free from smudges and blots, and that the lines should be kept straight. Examiners are instructed to *pay special attention to neat writing*. As a rule, letters might with advantage be made somewhat larger in size and rounder in shape than is done in the small and pointed style generally adopted. The words should be kept distinct and should not be allowed to run into one another.

The lines should be about half an inch apart. A fresh paragraph should be begun wherever the introduction of a new thought or subject requires it, in mathematical papers each new step in the process of reasoning requires a fresh line.

The separate parts of an answer should be marked (a), (b), (c), or (1), (2), (3), to correspond with the divisions of the question.

A space of at least an inch should be left between the last line of one answer and the first line of the next. *Important* points in the answer may be underlined. Blots should be erased, if small, if large, the answers on the blotted sheet should be crossed out and rewritten on a fresh page.

A word blotted by accident should be crossed out by lines drawn through it and rewritten above the blot. A line or lines drawn through the word mean that it is to be omitted in the reading, such words are often, improperly, underlined, or enclosed in brackets, or marked with asterisks, or smudged with the thumb.

Answers should be expressed as tersely as possible, and nothing should be introduced into them that is foreign to the question asked.

It is a good plan to begin by answering those questions which are easiest, without regarding the order in which the questions are numbered. If answer-books are used, a sufficient number of leaves may be left blank for the omitted answers, which may be afterwards inserted in their proper place. Any leaves left blank at the conclusion of the Examination should be folded across.

Too much time is often spent in giving lengthy answers to one or two questions, so that other questions, the answers to which are well known by the candidate, have to be left untouched.

Each answer should be revised at the time when it is written, and, again, if possible, when the last answer is completed. Particular attention should be given to avoiding common blunders in grammar, such as joining singular verbs with plural nouns, e.g., 'The causes of his death *was* the following'. When, in revising, any word or phrase is altered, corresponding alterations must be made, if necessary, in the rest of the sentence, thus, if in the sentence 'do not place,' *do not* be altered to *avoid*, then *place* must be altered to *placing*, so as to make the revised sentence 'avoid placing'. Ten minutes at the end of the time allowed are better spent in the correction of such blunders than in a hurried and inaccurate scribble of some guess-work answer to a question that has not been previously attempted.

Personal appeals to the examiner to show special leniency to the candidate, or invocations of the name of the Deity, are out of place on an Examination paper. The words 'Answer to Question,' often inserted before the number of each answer, are unnecessary.

#### 584 The main rules may be briefly stated —

- (1) Write in a clear, neat hand
- (2) Keep words distinct from one another
- (3) Keep sufficient space (half an inch) between the lines
- (4) Begin a fresh line and a fresh paragraph where the sense requires it
- (5) Cross out words to be omitted
- (6) Write tersely and to the point
- (7) Begin with the questions the answers to which you know best. Fold across any leaves left blank in the answer book
- (8) Avoid spending too much time on any one answer
- (9) Revise each answer as finished, and revise a second time during the last ten minutes of the time allowed

## CHAPTER VI

### COMMON ERRORS

### PRONUNCIATION

**585** In all spoken languages there are certain sounds, the correct pronunciation of which is difficult to foreigners who have to acquire a new language after having learnt their mother-tongue. Englishmen cannot without careful practice master the proper sound of the French *eu*, the German *u*, or the Bengali *ê*.

Similarly, Natives of India find especial difficulty in producing some of the ordinary sounds of the English language. It is no uncommon thing to find even College students who have spent many years in learning the language and are able to read and understand it with ease, still unable to pronounce the word *verb*—they are apt to call it *verve* or *vverb*, *judge*, again, is often mispronounced *jus* or *suge*.

The sounds in which mistakes are generally made are such as do not occur in Indian vernaculars, and cannot therefore be represented by any letters of a vernacular alphabet. Where an attempt is made to do so, an incorrect notion of the sound is conveyed, as in some elementary reading-books for young Bengali schoolboys, in which the names of the letters *V* and *Z* are represented by *ভ* and *জ*, while *ভ* and *জ* are given as the equivalents of the sounds of *V* and *Z* when in combination with other letters. The result of this is that Bengali schoolboys often call *V* 'bhee' and *Z* 'jed,' and confuse *veal* with *weal*, and *jealous* with *zealous*. The names given to letters in the English alphabet afford, in many cases, but a slight clue to the sounds of the letters when combined to form syllables, and the young student should be taught the names of the letters quite separately from the sounds which the letters have when they are in combination with others. All pronunciation should be taught *orally*, the position of the tongue and lips with respect to the teeth and palate being clearly explained and illustrated by the personal example of the teacher and, where possible, by diagram.

**586 Names of Letters**—Below is a list of the names of those letters which are often mispronounced by young Indian students,

an explanation is given, so far as this can be done on paper, of the true pronunciation

The name of	C	should be pronounced	See	not	Shce
„	F	„	<i>Eff</i>	„	<i>Epf</i>
„	G	„	<i>Jec</i>	„	<i>Zhec</i>
„	H	„	<i>Aitch</i>	„	<i>Etch</i>
„	J	„	<i>Jay</i>	„	<i>Zhay</i>
„	Q	„	<i>Keew</i>	„	<i>Kee e-v</i>
„	V	„	<i>Vee</i>	„	<i>Bhec</i>
„	X	„	<i>Eks</i>	„	<i>Eksh</i>
„	Y	„	<i>Wy</i>	„	<i>Ou ai</i>
„	Z	„	<i>Dsed</i>	„	<i>Dshed</i>

**C S X** In pronouncing the names of these letters care must be taken to give the *sibilant* or hissing sound clearly, and to avoid the sound of *sh*

**G J** The *sh* sound must not be heard The surface of the tongue must be pressed against the palate

**Q** Pronounce as *one* syllable, not as two syllables

**V** The lower lip must be pressed against the upper teeth and not against the upper lip

**Z** The *j* sound or the *sh* sound must be carefully avoided Only the tip of the tongue should touch the palate and a hissing sound should be emitted

**587 Letters in combination**—Errors in the pronunciation of letters in combination are more important

**Au** is mispronounced as *ah*

*August* is sounded as if written *Ah-gust*

**Dg** is mispronounced as *zh*

*Judgment* is sounded as if written *juchment*

**Ea** is mispronounced as *ah*

*Early* is sounded as if written *ahrly*

*Earnest* „ „ *ahrnest*

**P** is mispronounced as *f*

*Depth* is sounded as if written *defth*

**I (short)** is mispronounced as *ee*

*It is* is sounded as if written *et ees*

**J** is mispronounced as *z* or *zh*

*Jealous* is sounded as if written *zealous*

*Jury* „ „ *zhury*

**O**, with *u* sound before *r*, is mispronounced as *o* in *or*

*Work* is sounded as if written *wauk*

S (and C) is mispronounced as *sh*, *zh*, *z*

*Assume* is sounded as if written *ashume*

*Crimson* „ „ *crimzhon*

*Proposal* „ „ *propozhal*

*Treason* „ „ *treazhon*

*Sword* „ „ *shord*

*Consumption* „ „ *conszumption*

*Magnificent* „ „ *magnifishent*

*Sm*, *St*, at the beginning of a word, are mispronounced, *esm*, *est*

*Small* is sounded as if written *esmall*

*Strict* „ „ *estRICT*

*V* is mispronounced as *b* or *vw*

*Verandah* is sounded as if written *berandah*

*Very* „ „ *vucry*

*W* is mispronounced as *oo* or *v*

*Weep* is sounded as if written *oo eep*

*Wool* „ „ *oo ool*

*Where* „ „ *vair*

So *one*, pronounced *wun*, is called *on* or *un*, and *woes* is confused with *owes*

*Y* final is mispronounced as *ee*

*Lady* is sounded as if written *ladee*

*X* is pronounced as *ksh*

*Saxon* is sounded as if written *salshon*

*Axiom* „ „ *akshiom*

*Z* is mispronounced as *j* or *dzh*

*Zero* is sounded as if written *jero* or *dzhero*

## ✓ GRAMMAR AND IDIOM

### NOUNS

#### ✓ 588 Nouns omitted after Adjectives

*Incorrect* He went with his *elder*

*Correct* He went with his *elder brother*

*Incorrect* Please give me some *blotting*

*Correct* Please give me some *blotting paper*

NOTE —The word *elder* is used in English as a noun to mean *Presbyter*, an *Officer of the Presbyterian Church*, and also with a possessive pronoun to mean *one who is older*, as 'He is my *elder*' = 'he is older than I am' Cf § 187 It is used also as a noun with *the*, as 'he is *the elder* of the two', 'by six years *the elder* of Caesar'

↓ *Freeship*, for *free-studentship*, is a barbarous word coined by Native school boys and not likely to be adopted into the English language.

## 589 Nouns omitted after Verbs.

*Incorrect* He wished me

*Correct* He wished me *good morning, &c*

*Incorrect* I beg you

*Correct* I beg *your pardon*

## 590 Plural for Singular

Common examples of this error are—

*Rias, coins, furnitures, mischiefs, dirt, needle-works foods, hairs, advices, behaviours, poetries, abuses, sceneries, clergies, fuels, issues, offsprings, youngs, alphabets, companies, as —*

*Incorrect* The *sceneries* of Switzerland are very fine

*Correct* The *scenery* of Switzerland is very fine

*Incorrect* Natives of India have black *hairs*

*Correct* Natives of India have black *hair*

*Incorrect* He gave me *many good advices*

*Correct* He gave me *much good advice*

NOTE.—The plural forms *rias, foods, &c*, may be used when *different varieties of rice, food, &c*, are intended (§ 118)

*Abuses* means *evil or corrupt practices*, it should not be used to denote *terms of abuse* see § 140 (2)

*Hairs* is found in English poetry where *hair* would be used in prose *Hairs* may of course be used in prose when attention is called to the *number of hairs*, as 'The very *hairs* of your head are all numbered,' 'I found several grey *hairs* on my head this morning'

*Advices* is used, especially in mercantile language, in the sense of *information, notice*, as, 'From *advices* just received from our London firm, we learn that the price of rice has risen'

✓ *Offspring* and *issue*, in the sense of *progeny*, are always in the singular form

## 591 Singular for Plural

*Incorrect* Please pass *order* for his release

*Correct* Please pass *orders* for his release

*Incorrect* My *circumstance* will not allow of my pursuing my study

*Correct* My *circumstances* will not allow of my pursuing my studies

NOTE.—Observe that *circumstance* = 'occurrence' (ঘটনা), *circumstances* = 'condition' (অবস্থা)

## 592 Possessive case misused

*Incorrect* He went out by *the house's door*

*Correct* { He went out by *the door of the house*  
                  "       "       *the house door*

*Incorrect* I shall go by the twelve *o'clock's* train

*Correct* I shall go by the twelve *o'clock* train

Similarly, '*Easter's* holidays,' '*Eden's* gardens,' 'last *Monday's* night,' '*holiday's* dress' '*Puja's* clothes,' are incorrectly used for '*Easter* holidays,' '*Eden* gardens,' 'last *Monday* night,' '*holiday* dress,' '*Puja* clothes' (§ 146)

### 593 Various nouns incorrectly used

*Incorrect* The hall is full, there is no *place* for any more

*Correct* The hall is full, there is no *room* for any more

*Incorrect* He had a severe *toss* while running down stairs

*Correct* He had a severe *fall* while running down stairs

*Incorrect* Good *night*, Sir, I am glad you have come

*Correct* Good *evening*, Sir, I am glad you have come

*Incorrect* I have a *private business* with you

*Correct* I have a *private piece of business* with you

*Incorrect* He is seeking for an *employment* under Government.

*Correct* He is seeking for *some employment* under Government

*Incorrect* He is *one of my members*

*Correct* He is *a member of my family*

✓ NOTE—*Good night* is a parting salutation. *Good morning*, *Good day*, *Good afternoon*, *Good evening*, may be used at either meeting or parting

### 594 'O'clock' inserted

*O'clock* is often incorrectly inserted after phrases like 12-30,  
7-45

*Incorrect* I am going by the 12-30 *o'clock* train

*Correct* I am going by the 12-30 train

✓ NOTE—When the number of minutes is specified, *o'clock* is not used. Again, it is correct to say *the half past twelve o'clock train*, but not *the twelve and a half o'clock train*

## ADJECTIVES

### 595 Superlatives in '-est' for Positives with 'very,' 'most'

*Incorrect* This is a *best* book

*Correct* This is a *very good* book

*Incorrect* They made a *fiercest* attack on him

*Correct* They made a *most fierce* attack on him

NOTE—The superlative in *est* must never be used after the indefinite article. When preceded by the definite article *the*, the superlative involves immediate comparison with other things which have been or are about to be alluded to. Thus, '*This is the best book*' implies that this book is *better than any of the books with which it is compared*, '*This is the fiercest attack*' implies that this attack is *fiercer than any others that have been made*. Cf § 211, (1)

### 596 Comparatives in 'er' with 'more', Superlatives in 'est' with 'most'

*Incorrect* This road is *more shorter* than that

*Correct* This road is *shorter* than that

*Incorrect* This road is *the most shortest* of all

*Correct* This road is *the shortest* of all

NOTE —Double comparative and superlative forms are not uncommon in old writers as, 'Our *more rarer* breath,' 'The *most unkindest* cut of all' (Shaks.) But they are quite inadmissible in modern English

We may, however, say 'This is a *far shorter* road than that,' or 'This is *the very shortest* road'

### 597 Positive degree with 'than' for Comparative

*Incorrect* This stick is *long than* that

*Correct* This stick is *longer than* that

*Incorrect* We learnt a *great deal than* the others

*Correct* We learnt a *great deal more than* the others

### 598 'Than' for 'to' after the words 'superior,' 'inferior,' &c

*Incorrect* This paper is *superior than* that

*Correct* This paper is *superior to* that.

NOTE —A similar mistake is *more preferable than* for *preferable to* cf § 171

### 599 Positive degree coupled by 'and' to Superlative

*Incorrect* He enjoyed all the *sweetest and charming* scenery

*Correct* He enjoyed all the *sweetest and most charming* scenery

### 600 Adjectives incorrectly used

*Incorrect* A very *little number* of the students remained

*Correct* A very *small number* of the students remained

*Incorrect* He gave the boy a *tight slap*

*Correct* He gave the boy a *smart slap*

*Incorrect* I am suffering from a *strong headache*

*Correct* I am suffering from a *bad headache*

*Incorrect* I feel somewhat *uneasy*

*Correct* I feel somewhat *unwell* (or *out of sorts*)

NOTE —*Little* generally denotes deficiency in *bulk*, *small* denotes deficiency in *number* *Uneasy* generally denotes *mental* disquiet, anxiety



'*Passable marks*' (or '*the passable mark*') is sometimes incorrectly used for *marks sufficient to pass*, or *pass marks*. *Passable* means *tolerably good*.

'*A clerical error*' denotes *a mistake in writing*, and should not be used for '*a mistake (of any kind) made by a clerk*'.

'*Schooling fee*' is not so idiomatic as '*school fee*'.

*Sick* is an adjective which in modern English should not ordinarily be used except in the sense of *suffering from nausea, inclined to vomit*. It is found in many phrases that were common in older English and are still current, such as '*the sick and afflicted*,' '*visitation of the sick*,' '*sick unto death*,' and it still keeps its place in technical terms like '*sick leave*,' '*sick list*.' But it is seldom found, especially in colloquial English, as a general term denoting *in bad health*. Thus, where Native students say and write, '*He obtained leave to go home, as he was sick*,' an Englishman would say '*as he was unwell (or ill)*'. It is also used metaphorically in phrases like '*I am sick of all this nonsense*' (i.e., *I am disgusted at it*).

## PRONOUNS

### 601 Pronouns omitted after Verbs

*Incorrect* 'Please bring me the book'—'*I am bringing*'

*Correct* 'Please bring me the book'—'*I am bringing it*'

*Incorrect* 'Will you give me your knife?'—'*Take*'

*Correct* 'Will you give me your knife?'—'*Take it*'

NOTES —In assenting to a request or answering a question, it is contrary to ordinary English usage, except for the sake of special emphasis, to repeat the verb used by the first speaker—is customary in Bengali, and other Indian vernaculars. Thus, in answer to the request '*Please give me the book*,' an Englishman would usually reply '*Here it is*,' whereas in Bengali the verb '*give*' would be repeated, as দিতেছি।

### 602 Reflexive Pronouns inserted after Intransitive Verbs

*Incorrect* He weighed himself two maunds

*Correct* He weighed two maunds

*Incorrect* He keeps himself away from school

*Correct* He keeps away from school

NOTE —In some cases either form is admissible, as —

{ The king prepared himself for war	{ He engaged himself in business
{ The king prepared for war	{ He engaged in business

But the insertion of the pronoun implies special emphasis. Thus '*I feel myself ill to day*' is incorrectly used for '*I feel ill to day*' on ordinary occasions when no emphasis is necessary. Cf § 223

The converse mistake is sometimes made, the pronoun being omitted, as —

*Incorrect* I will avail of your permission

*Correct* I will avail myself of your permission

### 603 Somewhat for Some

*Incorrect* He found the place with *somewhat* difficulty

*Correct* He found the place with *some* difficulty

NOTE.—*Somewhat* is (a) a *noun* and therefore requires the noun with which it is connected to be preceded by *of* as ‘He is *somewhat of a poet*’, or (b) an *adverb*, and may be used to qualify an adjective or a participle as, ‘He seemed *somewhat confused*’

### 604 Yours for Your house

*Incorrect* I will see you at *yours* this evening

*Correct* I will see you at *your house* this evening

NOTE.—*Yours* is, of course, correctly used for *your house* when the word *house* has been previously expressed as, ‘Shall we send it to my house or to *yours*?’

### 605 My, Your, &c for Of me, Of you, or From me, From you

*Incorrect* We hope soon to have *your good report*

*Correct* We hope soon to have *a good report of you*

*Incorrect* I cannot endure *your separation*

*Correct* I cannot endure *separation from you*

NOTE.—*Your good report, &c*, should be used, in modern English, only in the sense of *good report, &c, made by you*

### 606 And others for &c (= etcetera)

*Incorrect* He was ruined by losses, misfortunes, *and others*

*Correct* He was ruined by losses, misfortunes, *&c*

NOTE.—*And others* can be used in the sense of *and other persons*, when some particular persons have been specified as, ‘There were present Mr Smith, Mr Brown, *and others*’

### 607 That (demonstrative) misused

*Incorrect* I told you *on that day*

*Correct* I told you *the other day* (§ 205)

### 608 Some for Any

*Incorrect* If *some* of you make a noise, he shall be punished

*Correct* If *any* of you make a noise, he shall be punished

## 609 Some for One, A certain

*Incorrect* The conspirators met *some day* and arranged their plans

*Correct* The conspirators met *one day* (or *on a certain day*) and arranged their plans

NOTE — *Some day* is generally used of some uncertain point of future time as, 'I cannot tell you now but I will tell you *some day*' So '*Some day* last week' means '*on one of the days* of last week'

## 610 Which for As (after such)

*Incorrect* His conduct is *such which* I cannot forgive

*Correct* His conduct is *such as* I cannot forgive

*Incorrect* This is not *such weather which* was expected

*Correct* This is not *such weather as* was expected

## 611 The same for It, &amp;c

*Incorrect* He stole a horse and sold *the same* for Rs 500

*Correct* He stole a horse and sold *it* for Rs 500

NOTE — This usage should be confined mainly to legal phraseology In 'I forward the report, please acknowledge receipt of the same,' *of the same* is superfluous

## ARTICLES

## 612 Indefinite Article omitted

(1) *Incorrect* 'Have you any guests this evening?' — 'Yes, I have *few* friends to dinner'

*Correct* 'Have you, &c' — 'Yes, I have *a few* friends &c'

*Incorrect* 'Did you not stay with him?' — 'Yes, I spent *little time* with him'

*Correct* 'Did you not, &c.' — 'Yes, I spent *a little time* looking (he did not read) *many books*. He read *a few books* *looked at least, though the number was small*'

NOTE — *Few* = a small number, as opposed to *many*

*A few* = a certain number, *some*, as opposed to *none* (§ 218, Note)

*Little* = a small amount, as opposed to a great deal

*A little* = a certain amount, *some*, as opposed to *none* *money (not much money), he had a little money (some more)*

(2) *Incorrect* I have *great deal* of work to do

*Correct* I have *a great deal* of work to do

*Incorrect* I saw *great many* people there

*Correct* I saw *a great many* people there.

## 613 Definite Article omitted ✓

*Incorrect* The famine prevailed over *whole* district

*Correct* The famine prevailed over *the whole* district

*Incorrect* Bengali is not spoken in *whole* Bengal

*Correct* Bengali is not spoken in *the whole of* Bengal

NOTE — *Whole* is used only with plural nouns as, 'The famine prevailed over *whole* districts,' i.e., over *several entire* districts. *The whole* cannot be used with proper names as, *the whole* Bengal, say *the whole of* Bengal

## VERBS

## 614 Passive for Active

*Incorrect* This *is alluded to* a passage in Paradise Lost

*Correct* This *alludes to* a passage in Paradise Lost ✓

*Incorrect* My remark *was referred to* his conduct

*Correct* My remark *referred to* his conduct

*Incorrect* Great advantages *are accrued from* this measure *to spring*

*Correct* Great advantages *accrue from* this measure

*Incorrect* What *will be ensued* on this?

*Correct* What *will ensue* on this?

## 615 Would for Used to ✓

*Incorrect* When I lived in Calcutta, I *would* study at the Presidency College

*Correct* When I lived in Calcutta, I *used to* study at the Presidency College

NOTE — *Would* may be used to denote *action occasionally and irregularly repeated*, but not a *systematic course of conduct* thus, 'When in Calcutta, he *would often* visit the museum' is correct Cf § 851, (1)

## 616 Am to for Have to, Wish to

*Incorrect* Please give me leave as I *am to* attend the Court

*Correct* Please give me leave as I *have to* attend the Court

NOTE — *Am to* generally implies obligation imposed by another thus, 'am to go to Calcutta' = 'I am ordered to go to Calcutta' (§ 829)

## 617 Present Imperfect tense misused

*Incorrect* Please give me the book *I am giving* (it)

*Correct* Please give me the book *Here it is*

*Incorrect* This is the first time *I am hearing* of it.

*Correct* This is the first time *I have heard* of it.

NOTE — For the use of the Present Imperfect, see § 260.

## 618 'Make' with participle of Causative Verbs.

*Incorrect* Intemperance *makes* the constitution *weakened*

*Correct* Intemperance *weakens* the constitution

NOTE.—*Weakened* means *made weak*, the word *makes* is therefore here superfluous

## 619 Participles in 'ed' of Intransitive Verbs

*Incorrect* Lava is matter *issued* out of rocks

*Correct* Lava is matter *that has issued* out of rocks

*Incorrect* This belongs to a gentleman *proceeded* up country

*Correct* This belongs to a gentleman *who has proceeded*, &c

**Failed candidate** is the commonest form in which this error appears. The expression is peculiar to India, and has come into use from the mistaken notion that *fail* is an ordinary transitive verb, as in the incorrect phrase, 'The examiner *failed* him in the examination.' However convenient (there being no participle, except perhaps *plucked*, that can take the place of *failed*), a *failed candidate* is not idiomatic English.<sup>1</sup>

NOTE.—For the use of the past participles of certain intransitive verbs as adjectives, see § 258

## VERBS USED IN INCORRECT SENSES

## 620 Can for May

*Incorrect* *Can* I look at your book?

*Correct* *May* I look at your book?

NOTE 1.—*Can* should be used to express only possibility or power. Its use in asking or giving permission is noticed by Professor Bruin as a common Scottishism, and though not unknown in England, should be avoided. The Bengali পাব *can, be able*, is used in asking permission as, তোমার পুস্তক আমি দেখিতে পারি? *May* I look at your book?

NOTE 2.—*Go* is wrongly used for *come*. 'I will *go* and see you tomorrow' for 'I will *come*,' &c

## 621 Tell for Say

*Incorrect* He *tells* that he is going away

*Correct* He *says* that he is going away

✓ NOTE.—If *tells* in the above sentence is used in the sense of *informs*, the person to whom the information is given must be expressed thus, He *tells me* that he is going away. *Till* cannot be used to introduce a direct speech

<sup>1</sup> A few instances of a similar use of *failed* occur in the American writer Emerson's Works, as 'the critic is a *failed* poet' some *failed* enterprise, but these exceptional expressions should not be imitated by the student

## 622 Say for Tell

*Incorrect* He *said me* to go away

*Correct* He *told me* to go away

NOTE —Here *told* means *ordered, commanded*, in this sense *tell* is generally followed by the infinitive mood

Observe that *tell* in the sense of *inform* or of *order* requires an objective of the person, *say* requires an objective of the thing only, except in the rare phrase 'Who shall *say me* nay?' *Tell* in the sense of *narrate* does not require an objective, as 'The historian goes on to *tell* how the war ended'

## 623 Say for Call

*Incorrect* He *says me* a fool

*Correct* He *calls me* a fool

## 624 See for Look at, Look over

*Incorrect* Please *see* my certificates

*Correct* Please *look at* my certificates

*Incorrect* The examiner has promised to *see* my papers

*Correct* The examiner has promised to *look over* my papers

NOTE —*See* is a general term for using the simple power of vision without special effort or attention. Thus 'I could not *see* him,' because he was hidden or because I was blind. 'I could not *look at* him,' because his appearance was distasteful to me. It is possible to *see* a thing without *looking at* it, i.e., without making any effort to turn the eyes towards it.

The error arises from the fact that the Bengali *দেখি* has the double meaning of *see* and *look at*.

## 625 Hear for Listen to

*Incorrect* He spoke so rudely that I would not *hear* him

*Correct* He spoke so rudely that I would not *listen to* him

NOTE —This mistake is exactly parallel to the misuse of *see* for *look at*. *Hear*, like *see*, is a general term, while *listen*, like *look*, should be used to denote attention. Thus 'I could not *hear* him,' because he spoke indistinctly or because I was deaf, 'I could not *listen to* him,' because his words were distasteful to me.

The Bengali *শুন* has the double meaning of *hear* and *listen to*.

## 626 Forward for Offer ✓

*Incorrect* I beg to *forward* myself as a candidate

*Correct* I beg to *offer* myself as a candidate

NOTE —*Forward* means to send on, to transmit, 'to *forward* my name as a candidate' is correct

### 627 Know for Believe

*Incorrect* We once *knew* much that we now find to be false  
*Correct* We once *believed* much that we now find to be false

NOTE — *Know* is generally used about what is true, we cannot *know* anything but actual fact

The Bengali জ্ঞান is not used solely of knowledge of the truth, it may be applied to any impression made on the mind

### 628 Believe for Presume, Trust

*Incorrect* You will not want me again, I *believe*  
*Correct* You will not want me again, I *presume*

*Incorrect* You are in good health, I *believe*  
*Correct* You are in good health, I *trust*

NOTE — *Believe* generally denotes a *settled conviction* or certainty of the mind, and is too formal and serious a term to be used in sentences like the above

### 629 Intend for Want, Wish

*Incorrect* Please grant me leave, as I *intend* to go home early  
*Correct* Please grant me leave, as I *want* to go home early

NOTE — *Intend* signifies a *fixed determination*, and should not therefore be used by a subordinate when making a request to a superior

The Bengali ইচ্ছা is used for both *wish* and *intention*

### 630 Confess for Grant

*Incorrect* He *confessed* Rs 10 for my support  
*Correct* He *granted* Rs 10 for my support

*Incorrect* He *denied* Rs 10 for my support  
*Correct* He *refused* Rs 10 for my support

### 631 Deny for Refuse to

*Incorrect* I gave him your invitation, but he *denied* to come  
*Correct* I gave him your invitation, but he *refused* to come

NOTE — This confusion naturally arises from the comprehensive force of the Bengali স্বীকার, অস্বীকার, which include the general ideas of *acquiescence* and *non acquiescence*, and may be used to translate *confess* as well as *grant*, *deny* as well as *refuse*

### 632 Stop, Stay, Remain for Reside, Live

*Incorrect* Where do you usually *stop*, when you are at home?  
*Correct* Where do you usually *reside*, when you are at home?

*Incorrect* He *stops* in Calcutta  
*Correct* He *lives* in Calcutta

NOTE — *Stop* is now considered inelegant in such phrases as 'I shall *stop* with a friend for two days,' *stay* may here be used, but neither word is properly applied to *permanent, habitual* abode

The Bengali থাকি is used for both *stay* and *reside*

### 633 *Catch for* Catch hold of, Take hold of

*Incorrect* Do not *catch* my hand

*Correct* Do not *take hold of* my hand

NOTE.—The Bengali ধর is used in the sense of *catch*, as '*catch* the ball' (হলি ধর) and *take hold of*, as '*take hold of* my hand' (আগার হাত ধর)

### 634 *To die for* To be killed

*Incorrect* Many people *died* by the explosion

*Correct* Many people *were killed* by the explosion

NOTE — *To die* is used of death from natural causes, unless some special and immediate cause of death is expressed as 'The man *died of his wounds*'

### 635 *To be drowned for* To sink

*Incorrect* The ship struck on the rock and *was drowned* immediately

*Correct* The ship struck on the rock and *sank* immediately

NOTE — The Bengali ডুবিয়া গেল may be used to translate both *was drowned*, which is applied only to living creatures, and *sank*, which is applied to animate or inanimate objects, hence the confusion

### 636 *Fetch for* Bring

*Incorrect* I have forgotten to *fetch* my book

*Correct* I have forgotten to *bring* my book

NOTE.—*Fetch* is to go and come back with *Bring* is to come with without the idea of going

### 637 *Break for* Tear

*Incorrect* He has *broken* the cloth of his coat

*Correct* He has *torn* the cloth of his coat

### 638 *Cut for* Erase, Cancel

*Incorrect* *Cut* this word, it is incorrectly used

*Correct* *Erase* this word, it is incorrectly used

*Incorrect* These two numbers *cut* one another

*Correct* These two numbers *cancel* one another,



## 639 Open out, Open for Unfasten, Untie

*Incorrect* Open out the boat

*Correct* Unfasten the boat

*Incorrect* Open this knot

*Correct* Untie this knot

NOTE.—The Bengali খুলিবার (দেওয়া) is used for both *open* and *untie*

## 640 Keep for Place, Put

*Incorrect* 'Where is your book?' — 'I just now *kept* it there'

*Correct* 'Where is your book?' — 'I just now *placed* it there'

NOTE.—To *keep* indicates to *deposit* for a certain period of time, as 'I always *keep* my books in this drawer'

In the expression 'to *keep* marks' in an examination, as 'every candidate must *keep* two thirds of the maximum of marks,' *keep* is incorrectly used for *get*, *obtain* ~~the greatest number of questions~~

The Bengali বসান includes the meanings *keep*, *preserve*, *put*, *place*, &c and hence the student fails to discriminate between *keep* and *place*

## 641 Give for Put

*Incorrect* The pan is empty, *give* some water in it

*Correct* The pan is empty, *put* some water in it

NOTE.—The phrase to *give* examination is a literal but unidiomatic translation of the Bengali পরীক্ষা দেওয়া which, expressed in idiomatic English, is to *appear in an Examination*, to *submit to an Examination*, or, more familiarly, to *go in for an Examination*. The verb দেওয়া is used in many phrases in Bengali where it cannot be translated by *give* in English

## 642 Take (dinner), &amp;c, for Have, Eat (dinner)

*Incorrect* I have not yet *taken* my dinner

*Correct* I have not yet *had* (my) dinner

Similarly —

*Incorrect* He has *taken* admission in the Hare School

*Correct* He has *been admitted into* the Hare School

*Incorrect* I shall *take* leave of the master for two days

*Correct* I shall *ask for* leave from the master for two days

NOTE.—The phrase 'he took his birth' is un-English, say 'he was born,' but we say 'The river *takes* its rise'

## 643 Use to for Are accustomed to

*Incorrect* Hindus *use* to burn their dead

*Correct* Hindus *are accustomed* to burn their dead

NOTE —The verb *use*, when denoting customary action, is not employed in the present tense in modern English. We may say 'Hindus *used* once to do so,' but not 'Hindus *use* to do so &c'.

#### 644 Contain for Be contained

*Incorrect* Put as much in as *will contain* in the box

*Correct* Put as much in as *can be contained* in the box (or, as the box *can contain*)

NOTE —*Con'tain* can only be used as a transitive verb

#### 645 To fair out for To make a fair copy of

*Incorrect* Shall I *fair out* this report, sir?

*Correct* Shall I *make a fair copy of* this report, sir?

NOTE —*To fair out* is a type of a somewhat numerous class of phrases coined in India and unknown in England. Other instances are—*freeship* (§ 588), *the passable mark* (§ 600), *schooling fee* (§ 600), *fooding expense* for board. Similarly, *to be heart for to learn by heart* is sometimes used.

### ADVERBS

#### 646 Too for Very

*Incorrect* I am *too* glad to see you looking so well

*Correct* I am *very* glad to see you looking so well

NOTE —*Too* denotes *excess over what is fitting, or reasonable, or agreeable, or natural*. Thus in the phrase 'you are really *too* kind,' the speaker implies that the kindness is *greater than could reasonably have been expected*. In 'I am only *too* glad to be of service to you,' the speaker asserts that his desire to be of service is so great as to outweigh any other consideration, as of fitness, &c., and such an expression is generally used only in politely deprecating gratitude or thanks for the service performed.

#### 647 Much for Very

*Incorrect* I am *much* happy to accept your offer

*Correct* I am *very* happy to accept your offer

NOTE —The rule is, that with adjectives and adverbs in the positive degree, and with present participles used as adjectives, *very* is used as, 'The book is *very* amusing.' With adjectives and adverbs in the comparative degree, and with past participles, *much* is used as, 'I thought him looking *much* altered.' A few past participles that are used so frequently as to be reckoned as adjectives, take *very* before them as, '*very* tired,' '*very* pleased,' '*very* contented,' '*very* rejected.'

#### 648 Quite for Very

*Incorrect* This climate is *quite* injurious to my health

*Correct* This climate is *very* injurious to my health

NOTE —*Quite* should, strictly, be used only in the sense of *fully, completely, up to some given standard*, as 'I am *quite* well', it is, however, found in

colloquial expressions where no standard is referred to, as 'It was quite interesting to watch the game.' *It is sometimes used with bad effect in the sense of 'quite'.* 649 Very for Too delighted; quite

*Incorrect* He feels *very* weak to walk

*Correct* He feels *too* weak to walk

NOTE—Where the meaning intended is 'so weak as not to be able to walk,' *too weak*, and not *very weak*, must be used. 'He is *very* weak to walk' may be used to imply an amount of weakness enough to render his walking a matter of difficulty, while '*too* weak' implies that his walking is impossible.

'He is *very* foolish to act thus' is good English, it means 'in acting thus he is very foolish'

### 650 Once for Just, &c

*Incorrect* Will you lend me your knife *once*?

*Correct* Will you *just* lend me your knife?

NOTE—This very common mistake arises from using *once*, the literal translation of the Bengali একবার, as its idiomatic equivalent in English. The Bengali phrase is often used in making a request with a softening or qualifying effect, it has no exact equivalent in English, but a request may be softened by a use of *please*, *if you please*, *kindly*, *would you mind*, &c. *besog*

*Once* is the equivalent of একবার in 'I saw him only *once*,' 'Let me *once* begin, and I shall soon finish it.' *Besogood to lend me that book*

### 651 At once for Once for all, Utterly, Altogether

(1) *Incorrect* If you leave the class, you cannot return, you must leave *at once*

*Correct* If you leave, &c, you must leave *once for all*

NOTE—In the above sentence, 'you must leave *at once*' can be used only in the sense of 'you must leave *without delay*'

(2) *Incorrect* If not provided with food, they will *at once* starve

*Correct* If not provided with food, they will starve *altogether*, (i.e., will starve *utterly*, *without remedy*)

The Bengali একবারে, of which *at once* in the above incorrect sentences is a translation, is not the real equivalent of *at once*

*At once* has two general meanings

(1) *Immediately* 'Shut the door *at once*'

(2) *Simultaneously* 'Go one by one, not all of you *at once*'

There is another, not very common, use of *at once*, where it seems to be almost equivalent to একবারে, as "Long might it have stood, had not the amazing tempest of 1703 overturned it *at once*" (White's 'Selborne')

*All at once* means *suddenly*

## 652 By and by for One by one, Little by little, &amp;c.

*Incorrect* The students left the class room *by and by*

*Correct* The students left the class room *one by one*

*Incorrect* If you cannot lift the whole, lift it *by and by*

*Correct* If you cannot lift the whole, lift it *little by little*

NOTE —The Bengali *কালক্রমে* must not be translated into English by the expression *by and by*, which means *after an interval*, not *gradually* or *after a series of intervals*, which is the force of *কালক্রমে*

## 653 To morrow for Yesterday

*Incorrect* I was ill *to morrow* but am better to day

*Correct* I was ill *yesterday* but am better to day

Conversely *yesterday* is used for *to morrow*

NOTE —This confuses arises from the double meaning of the Bengali *কাল* which may be used of the 'day before to day' or 'the day after to day'

## 654 Long before for Long ago, Long since

*Incorrect* It was *long before* that I first met him

*Correct* It was *long ago* that I first met him

It is *long since* I first met him

NOTE —*Before*, an adverb of time, is used only when priority to some fixed point of time already mentioned is to be expressed, as, 'You learnt the *grammar*, I knew it *long before*' (i.e., *before yesterday*)

## 655 Of course for Certainly, Undoubtedly

*Incorrect* 'Is he the best boy in his class?' — '*Of course* he is'

*Correct* 'Is he the best boy in his class?' — '*Certainly* he is'

NOTE —*Of course* should not be used except to denote a *natural* or *inevitable* consequence, as, 'Is the whole always greater than its part?' — '*Of course* it is' //

## 656 Perhaps for Probably, &amp;c

*Incorrect* 'Has the clock struck three?' — '*Perhaps* not'

*Correct* 'Has the clock struck three?' — '*Probably* not' (or *I think not*)

## 657 After all for In conclusion, Finally

*Incorrect* He served Government faithfully for many years, and *after all* retired with a large pension

*Correct* He served Government, &c., and *finally* retired with a large pension

NOTE —The phrase *after all*, used by itself, denotes *in spite of what has gone before*, and should never be used of a *natural* consequence (§ 390, 3)

## 658 Indeed, In fact for Certainly, Undoubtedly

*Incorrect* Indeed, Wellington was a most skilful leader

*Correct* Wellington was, *undoubtedly*, a most skilful leader

NOTE — *Indeed* is seldom placed at the beginning of a sentence, merely to add force to an assertion<sup>1</sup>. It is used (a) *concessively* as, 'Wellington was *indeed* a most skilful leader, but his troops were raw recruits,' (b) *emphatically* as, 'That was *indeed* a hard question,' (c) as an *interjection* expressing surprise as, '*Indeed*! You don't say so!'

## 659 Back for Behind

*Incorrect* Sir, you are leaving *back* your pen

*Correct* Sir, you are leaving your pen *behind*

## 660 Likely for Very likely

*Incorrect* I shall *likely* leave Calcutta to-morrow

*Correct* I shall *very likely* leave Calcutta to-morrow

NOTE — *Likely*, as a qualifying adverb, is a *Scotticism*, it is not so used by Englishmen

## 661 'Not' inserted before 'only'

*Incorrect* I did *not* take *only* three

*Correct* I took *only* three

NOTE — *Only* implies *not more than*, the *not* before the verb is, therefore, superfluous. *Not only* is used correctly in sentences like the following 'He *not only* promised me the post, but appointed me to it'

## 662 'Not' omitted

*Incorrect* I *care a straw* for the loss

*Correct* I *do not care a straw* for the loss

## CONJUNCTIONS

## 663 That in Direct Narration

*Incorrect* He said *that I am coming*

*Correct* He said, '*I am coming*'

NOTE:—In Bengali the word যে would generally be used even when the actual words of the speaker are given as তিনি বলিলেন যে আমি যাইতেছি

**That** is wrongly inserted before **interrogative pronouns** or **adverbs** in indirect narration

*Incorrect* He asked *that how much* it cost

*Correct* He asked *how much* it cost

<sup>1</sup> *Indeed* is, however, used at the beginning of a sentence to give emphasis to the answer to question as 'Are you thirsty?' — *Indeed* I am

*Incorrect* He enquired *that who* had done it

*Correct* He enquired *who* had done it

See rules for Direct and Indirect Narration, § 331—5

#### 664 Until for So long as, While

*Incorrect* *Until* you remain idle, you will make no progress

*Correct* *So long as* you remain idle, you will make no progress

Observe that—

*Until you go* = *as long as you stay*

*Until you amend* = *as long as you do not amend*

NOTE — *Until* refers to action taking place at a certain point of time, and can be used only with verbs expressing a single definite act and not a prolonged state. *As long as* refers to a state lasting through a space of time

#### 665 When for As, Since, Seeing that

*Incorrect* *When* I listen to one, I must listen to all

*Correct* *Since* I listen to one, I must listen to all

NOTE — *When* is seldom used in English (as *বখন* is used in Bengali) to express *mere inference*

#### 666 As if for As it were

*Incorrect* A good king is *as if* the father of his people

*Correct* A good king is, *as it were*, the father of his people

NOTE — *As if*, which introduces an adverbial clause, cannot be inserted between the copula and the predicate. 'He acts *as if he were* the father of his people' is correct

#### 667 Unless for If

*Incorrect* *Unless you do not try*, you will never succeed

*Correct* *If you do not try* (or, *unless you try*) you will never succeed

NOTE — *Unless* (§ 319) is equivalent to *if not*, the *not* after it is therefore superfluous

#### 668 Because for In order that

*Incorrect* I am going to Calcutta, *because* I may consult a physician

*Correct* I am going to Calcutta, *in order that* I may consult a physician

NOTE — *Because* denotes *cause* or *reason*, and must not be used to express *end* or *purpose*

## 669 'So' inserted after 'as'

*Incorrect* As I am ill, *so* I hope you will grant me leave

*Correct* As I am ill, I hope you will grant me leave

NOTE —In colloquial English the second of these two correlatives is not expressed, unless special emphasis is intended

## 670 'And' omitted

*Incorrect* The regiment contains *six hundred seventy* men

*Correct* The regiment contains *six hundred and seventy* men

NOTE —Similarly the figures giving the date of the year, as 1884, should be read *eighteen, eighty four* or *eighteen hundred and eighty four*, not *eighteen hundred, eighty four*

## PREPOSITIONS

## 671 Prepositions inserted after verbs (§ 380)

*Incorrect* This much *resembles to* that

*Correct* This much *resembles* that

*Incorrect* The magistrate *directed for* his dismissal

*Correct* The magistrate *directed* his dismissal

*Incorrect* Please *recommend for me* to the judge

*Correct* Please *recommend me* to the judge

## 672 Prepositions omitted after verbs (§ 380).

*Incorrect* Have you *applied* the inspector for the post?

*Correct* Have you *applied to* the inspector for the post?

*Incorrect* The master did not *listen* his complaint

*Correct* The master did not *listen to* his complaint

*Incorrect* The judge *disposed* the case summarily

*Correct* The judge *disposed of* the case summarily

*Incorrect* One cannot *depend* his promise

*Correct* One cannot *depend on* his promise

*Incorrect* After many battles the invaders *were driven*

*Correct* After many battles the invaders *were driven out*

*Incorrect* The historian next *goes* to describe Waterloo

*Correct* The historian next *goes on* to describe Waterloo

*Incorrect* The prize is *competed* by all graduates

*Correct* The prize is *competed for* by all graduates

673 'To' with infinitive *for* 'From,' 'In,' &c, with verbal noun (§ 378)

- (1) *Incorrect* He was prevented *to do* his work  
*Correct* He was prevented *from doing* his work  
*Incorrect* I prohibit you *to go* with him  
*Correct* I prohibit you *from going* with him

NOTE.—Most verbs denoting *prevention* or *hindrance* take *from* after them

- (2) *Incorrect* They persisted *to go* in spite of orders  
*Correct* They persisted *in going* in spite of orders

674 'For' with verbal noun to express a purpose or motive

- Incorrect* He went to Bombay *for doing* some business  
*Correct* He went to Bombay *to do* some business

NOTE.—*For* with verbal noun is correctly used to express *cause* or *reason* as, 'He was punished *for doing* wrong'

#### 675. At *for* In

- Incorrect* He lives *at Calcutta*  
*Correct* He lives *in Calcutta*

NOTE.—For the correct use of *at* and *in* before the names of towns, see § 393 (1), Note

#### 676 Near *for* With, In the care of

- Incorrect* I shall leave my horses *near him* during my absence  
*Correct* I shall leave my horses *with him* during my absence

NOTE.—*Near* denotes *not far from*, and must not be used to translate the Bengali *নিহত* when the latter has the sense of *in the care of*, *in the hands of*

#### 677 In *for* Into (§ 379, 1)

- Incorrect* He *entered in* an agreement with them  
*Correct* He *entered into* an agreement with them  
*Incorrect* Come *in* my house with me  
*Correct* Come *into* my house with me

#### 678 In front of *for* In the presence of, Before

- Incorrect* He refused to repeat his confession *in front of* the judge  
*Correct* He refused to repeat his confession *in the presence of* the judge



## EXPRESSIONS OF TIME

## 679 From for Since

*Incorrect* I have been ill *from yesterday morning*

*Correct* I have been ill *since yesterday morning*

NOTE — *From* is generally used to denote the point of time when an action begins, in cases where the time when the action ends is also specified as, 'I was present *from eight o'clock till noon*' *From*, by itself, may also be used when the action is a continuous one or is constantly repeated as, 'I draw full pay *from the date of arrival*,' 'He has been lame *from childhood*'

## 680 Since for For

(1) *Incorrect* I have been ill *since two months*

*Correct* I have been ill *for two months*

NOTE — *Since* should be used to refer not to *space of time* but to *point of time*. Thus, if the word *ago* be added to the above sentences, as, 'I have been ill *since two months ago*,' the reference then is made to a *point* of time two months previous to the present date. *Since*, therefore, is correctly used, though *for two months* is more idiomatic

(2) *Incorrect* I have not seen you *long since*

*Correct* { I have not seen you *for a long time*  
It is *long since* I last saw you

NOTE — This error seems to arise from a confusion of the two equivalent expressions, *not for a long time* and *long since*

The sense of the above sentence is often expressed by the unidiomatic 'After a long time I am seeing you,' which seems to be a word for word translation of the Bengali অনেক কাল পরে তোমাকে দেখিতেছি। Similarly —

*Incorrect* It is more than two years *that I am doing this*

*Correct* I have been doing this *for more than two years*

## 681 Within for Before, By

*Incorrect* You must finish this *within 12 o'clock*

*Correct* You must finish this *before (or by) 12 o'clock*

NOTE — *Within* should be used of *space* not *point* of time, as, *within two hours*. The Bengali মধ্যে may be used of either a *space* or a *point* of time

## 682 After for In

*Incorrect* I shall be able to go *after a week*

*Correct* I shall be able to go *in a week (or in a week's time)*

## 683 Not before for Not for

*Incorrect* I shall *not* be able to go *before a week*

*Correct* I shall *not* be able to go *for a week*

684 No sooner *for* As soon as

*Incorrect* No sooner he died, the heir took possession

*Correct* As soon as he died, the heir took possession

\* NOTE — *No sooner than* means much the same as *as soon as*, and the sentence might be expressed — '*No sooner* did he die, *then* the heir took possession'

## ORDER OF WORDS

## 685 Interrogative Sentences

*Incorrect* When *you are going* to leave school?

*Correct* When *are you going* to leave school?

*Incorrect* What country *he belongs to*?

*Correct* What country *does he belong to*?

The simple rule in asking direct questions in English is, that the nominative must come after the verb, or, more commonly, after an auxiliary of the verb

Again, when the question is asked indirectly (§ 333), and the interrogative sentence is dependent on some verb denoting request, the natural order, nominative before verb, is not changed —

\* *Incorrect* Tell me *when are you going*?

*Correct* Tell me *when you are going*?

*Incorrect* He asked me *did I know him*?

*Correct* He asked me *if I knew him*

## 686 Sentences commencing with Adverbial expressions.

*Incorrect* So quickly *he ran* that he came in first

*Correct* So quickly *did he run* that he came in first

*Incorrect* No sooner *I had fallen* than they ran away

*Correct* No sooner *had I fallen* than they ran away

687 Subject after Verb — It will be useful to enumerate here the instances in which the subject comes after the verb in English Prose. Where an auxiliary verb is used, the subject comes after the auxiliary

The subject comes after the verb—

(1) In interrogative sentences where no interrogative pronoun is used, and sometimes in exclamations

How many books *I am you*?

What *say you*?

What distance *can you throw*?

What a son *has he lost*!

## (2) With the imperative mood

*Go ye and tell that fox (E B)**Do you stand here**Go thou hence*

NOTE — But in modern English the subject is generally omitted with the imperative mood

## (3) With the subjunctive mood used to express a wish

*May I be there to see**May you be happy*(4) In conditional clauses without *if**Were I a rich man, I would help you**Had you*

## (5) When a word or phrase is transferred for the sake of emphasis to the beginning of the sentence as with—

## (a) Correlatives

No sooner *had we* reached home than the storm burst  
 Scarcely *had the man* arrived, before he was arrested  
 Not only *did it* rain but it hailed also  
 So furious *was the wind* that the soil was split  
 As you behave to me, so *shall I* behave to you  
 He can neither read, nor *can he* even speak distinctly  
 The more I heard, the more *was I* astonished

## (b) Adjectives (used predicatively), Adverbs, Conjunctions

Great *was the uproar*  
 There *goes the thief*  
 Up *flew the signal*  
 And so *say all of us*  
 Since you are satisfied, so *am I*  
 The officers shouted, so *did the men*  
 Never *did Englishmen* show greater courage.

NOTE — For the subject placed after the verb with Introductory *it* and *there*, see § 448 (a) *What a boy named Robin? Here are a*

## (c) Speech reported directly

*"Look," said the man, "and see who is there"**"What is it," enquired the widow "I'll astonish you,**said Tom (Dickens)**neither of nor signifies and not comes before the verb, as nor was he*

688 What for for What .. for

Incorrect *What for did you leave the school?*Correct *What did you leave the school for?*NOTE — When *what* *for* is used in a sentence on the sense of *why*, *what* should come at the beginning of the sentence and *for* at the end *What for* may be used in juxtaposition when the rest of the sentence is understood as, 'I left the school' — 'What for?'

689. A so (good) *for* So (good) a, Such a (good)

*Incorrect* It is not *a so good book* as I expected

*Correct* It is not *so good a book* as I expected

✓ *Incorrect* This is *so much a better* plan

*Correct* This is *a so much better* plan

✓ NOTE —The indefinite article must come *after* an adjective qualified by *so*, and *before* the adverb *so much* qualifying an adjective in the comparative degree

690 On the last but one (day) *for* On the last (day) but one

*Incorrect* He went *on the last but one day* of the month

*Correct* He went *on the last day but one* of the month

✓ NOTE —The unidiomatic phrase *the second last* is sometimes wrongly used instead of *the last but one*

691 Your favour of *granting for* the favour of your  
granting

*Incorrect* I request *your favour of granting* me 3 days' leave

*Correct* I request *the favour of your granting* me 3 days' leave

NOTE —This error is very common in letters or petitions. There are some few expressions in English like the above, that are considered as forming only one idea and treated as a single noun as, 'He enquired kindly about *your state of health*,' instead of 'the state of your health,' but this idiom is a rare one in modern English prose, and should not be imitated by the student

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## APPENDICES



## APPENDIX A

## HOMONYMS (§ 90).

[Words of the same spelling, but of a different pronunciation—as *lower* (L), to let down, *lōner* (E), to frown, *lāven* (E), the bud, and *lāven* (L), to plunder—are not inserted in this list]

## Abide—

- 1 To wait for (E)
- 2 To suffer for (E) Corr of  
*aby*, to buy off

## Air—

- 1 Atmosphere (Gk)
- 2 Mien (L)

## Allow—

- 1 To grant (L *allocare*, to assign)
- 2 To approve of (L *allaudare*, to applaud)

## Arch—

- 1 Doublet of *arc* (L *arcus*, a bow)
- 2 Roguish (E) Corr of M E  
*argh*, timid, bad
- 3 Arch-, prefix (Gk)

Arm<sup>1</sup>—

- 1 The limb (E)
- 2 To equip (L)

## Bale—

- 1 A package (F) Cf *ball*.
- 2 Evil (E).
- 3 To empty water (Du) Cf  
*parl*

## Ball—

- 1 A dance (F *bal*)
- 2 A round body (O F *balle*)

## Bark—

- 1 A barque (F) Cf. *barge*
- 2 Of a tree (Scand)
- 3 Of a dog (E)

## Barrow—

- 1 A burial-mound (O E *beor gan*, to cover) Cf *bury*
- 2 A wheel-barrow (O E *beran*, to bear)

## Base—

- 1 Low (F *bas*) Cf *bass*
- 2 A foundation (Gk) Cf *basix*

## Bat—

- 1 A short cudgel (Kelt) Cf  
*pat*
2. The animal (Scand) Corr  
of M E *balke*

## Bay—

- 1 Reddish brown (L *badius*)
- 2 Laurel (L *bacca*, a berry)
- 3 Inlet of the sea, and in 'bay-window' (L *badare*, to gape)
- 4 To bark, and in 'at bay' (L *baubar*)

## Bear—

- 1 To carry (O E *beran*)
- 2 The animal (O E *bera*)

## Beaver—

- 1 The animal (E)
- 2 Part of a helmet (F *baviere*, a bib)

Beetle<sup>2</sup>—

- 1 The biting insect (F)
- 2 A wooden beating instrument (E)

<sup>1</sup> No 1 gives us *fore arm*, the fore part of the arm No 2 gives us *fore arm*, to arm before hand

<sup>2</sup> No 1 gives us *beetle browed*, with brows projecting like an upper jaw, No 2 gives us *beetle-headed* with a head like a *log*, of *block head*, *wooden-headed*



**Bid—**

- 1 To pray (E) Cf *bead*
- 2 To command (E) Cf *beadle*

**Bill—**

- 1 A chopper, a beak (E)
- 2 A writing (E *bulle*, a seal)

**Billet—**

- 1 A note (L)
- 2 A log of wood (Kelt)

**Blow—**

- 1 To puff (E)
- 2 To bloom (E) Cf *flow er*
- 3 A stroke (E)

**Boil—**

- 1 To bubble up (L)
- 2 A tumour (E)

**Boot—**

- 1 For the foot (O H G)
- 2 Profit (E) Cf *bet ter*

**Bore—**

- 1 To pierce vex (E)
- 2 Tidal wave (Scand)

**Bound—**

- 1 To leap (L *bomb us*, a humming)
- 2 A boundary (Kelt)
- 3 Ready to go (Scand) M E *boun*
- 4 Past of *bind* (E)

**Bowl—**

- 1 A wooden ball (F *boule*, L *bulle*)
- 2 A drinking vessel (E) Corr of M E *bolle*

**Box—**

- 1 A tree, a chest, &c (L *buxus*, a box tree)
- 2 To fight (Scand)

**Bray—**

- 1 To bruise (G)
- 2 Of an ass (Kelt)

**Broil—**

- 1 To fry (Tent)
- 2 A tumult (Kelt)

**Brook—**

- 1 To endure (O E *briuan*, to use)
- 2 A streamlet (O E *broc*)

**Bull—**

- 1 The animal (M E *bolle*)
- 2 A papal edict, a blunder (M E *bulle*, L *bulle*, a seal)

**Burden—**

- 1 A load (E)
- 2 The refrain of a song (F) See *App C*

**Butt—**

- 1 To thrust (M H G) Cf *beat*
- 2 A barrel (doublet of *boot* 1)

**Calf—**

- 1 Young of cow (E)
- 2 Of the leg (Icel)

**Cape—**

- 1 A cloak (L *capere*, to take) Cf *cap*, *cape*
- 2 A headland (L *caput*, head) Cf *cap a pie*

**Card—**

- 1 Paste board (Gk) Cf *chart*
- 2 To comb wool (L)

**Case—**

- 1 An event (L *casus*, *cadere*, to fall) Cf *chance*
- 2 A receptacle (L *capsa*, *capere*, to take)

**Chink—**

- 1 A crevice (E)
- 2 To jingle (E)

**Cleave—**

- 1 To split (O E *cleofan* a strong verb)
- 2 To adhere (O E *cleofian*, a weak verb)

**Cock—**

- 1 Male of hen, a faucet (Gk)
- 2 To stick up (Kelt)
- 3 A cock boat (Gk) Cf *cockle*
- 4 A hay cock (Scand)

**Cocoa—**

- 1 *Coco* nut (*Cocos nucifera*)
- 2 *Cacao* nibs (*Theobroma cacao*)
- 3 *Coca*, the herb (*Erythroxylon coca*)

**Corn—**

- 1 Grain, what is ground (E)
- 2 On the foot (L *cornu*, a horn)

**Corporal—**

- 1 An officer (L *caput*, head)  
Corr of *caporal*
- 2 Bodily (L *corpus*)

**Count—**

- 1 The title (L *comitem*, a companion)
- 2 To compute (L *computare*)

**Cow—**

- 1 The animal (O E *cu* Skt *go, gaus*)
- 2 To terrify (Scand)

**Crab—**

- 1 A shell fish (E)
- 2 A kind of apple (Scand)

**Cricket—**

- 1 The *creaking* insect (G)
- 2 The game (O E *cricc*, a staff) Cf *crutch*

**Cuff—**

- 1 To strike (Scand)
- 2 Part of the sleeve (E)

**Dam—**

- 1 A bank (F)
- 2 A mother (L) Same as *dame*

**Date—**

- 1 An epoch (L *datum*, given)
- 2 A fruit (Gk *dalutlos*, a finger)

**Defile—**

- 1 To make *foul* (E—with L prefix)
- 2 To pass along in a *file* (L *filum*, a thread)

**Desert—**

- 1 To forsake (L *deserere*)
- 2 Merit (L *deservire*)

**Die—**

- 1 To perish (Scand)
- 2 A gaming cube (L)

**Do—**

- 1 To perform (O E *don*).
- 2 To avail (O E *augan*)

**Dock—**

- 1 To curtail (Kelt ?)
- 2 A plant (Kelt ?)
- 3 A basin for ships (L ?)

**Down—**

- 1 Soft plumage (Scand)
- 2 A hill, and the adv (Kelt)

**Ear—**

- 1 The organ of hearing (E)  
Root *ar*, to attend
- 2 Of corn (E) Root *al*, to pierce
- 3 To plough (E) Root *ar*, to plough

**Earnest—**

- 1 Serious (E)
- 2 A pledge (Kelt)

**Egg—**

- 1 Of birds (E)
- 2 To instigate (Scand)

**Elder—**

- 1 Older (E)
- 2 A kind of tree (E) Corr of *elder*

**Embattle—**

- 1 To furnish with battlements (O I *b stalle*)
- 2 To range in order of battle (O I *bataille*)

**Fair—**

- 1 Beautiful (E)
- 2 A festival (L)

**Fawn—**

- 1 To cringe (Scand) Cf *fain*
- 2 A young deer (L) Cf *felus*

**Fell—**

- 1 To cause to fall (E)
- 2 A skin (L)
- 3 Cruel (E)
- 4 A hill (Scand) Cf *held*
- 5 Past of *fall*

**Fit—**

- 1 Apt (O L *fiat*, F *fait*, L *factus* made)
- 2 A sudden attack of pain (G *fit*, 'tis gone!)
- 3 A portion of a poem (E)

**Flag—**

- 1 To droop, an ensign, a reed (L)
- 2 A flag stone (Scand) Cf *flake*

**Flounce—**

- 1 To plunge about (Swed)
- 2 Of a dress (F).

**Flush—**

- 1 To flow suddenly (L) Cf *flux*
- 2 To blush (Scand) Cf *flare*
- 3 Level (unknown)

**Foil—**

- 1 To defeat, a blunt sword (L *fullare*, to full cloth)
- 2 A set-off (L *folium*, a leaf)

**Found—**

- 1 To cast metals (L *fundere*, to pour)
- 2 To lay the foundation of (L *fundare* to found)
- 3 Past of *find* (E)

**Fray—**

- 1 Short for *affray* (L *frigidus*, cold) Cf *afraid*
- 2 To wear away (L *fricare*, to rub)

**Fret—**

- 1 To vex (O E *fretan* = *for-eatan*, to eat away)
- 2 To ornament (O E *frætnan*, to adorn)
- 3 A grating, musical stop (L *ferata*, *ferum*, iron)

**Fry—**

- 1 To cook (L)
- 2 The spawn of fish (Scand)

**Gall—**

- 1 Bile (E)
- 2 To vex (L) Cf *callous*

**Gin—**

- 1 A trap (L *ingenium*, a contrivance) Cf *engine*
- 2 A kind of spirit (L) See *rrp C*

**Gloss—**

- 1 Brightness (Scand)
- 2 An explanation (Gk)

**Gore—**

- 1 Blood (O E *gor*, dirt)
- 2 To pierce (O E *gar*, a spear)

**Grate—**

- 1 For a fire (L *grates*, a hurdle) Cf *crate*
- 2 To scrape (Scand) Cf *scratch*

**Grave—**

- 1 To cut, a burial-house (O E *grafan*, to dig)
- 2 Solemn (L *gravis*, heavy) Cf *grief*

**Graze—**

- 1 To scrape lightly (F) Corr. of *rasc*
- 2 To give cattle *grass* (E)

**Gum—**

- 1 Of the jaws (E)
- 2 Adhesive juice (Gk)

**Gust—**

- 1 A gush of wind (Scand)
- 2 Relish (L)

**Hail—**

- 1 Frozen rain (E)
- 2 To greet (Scand)

**Hale—**

- 1 Healthy (Scand)
- 2 To haul (E)

**Halt—**

- 1 Lamé (E)
- 2 To stop (G) Cf *hold*

**Hamper—**

- 1 To impede (E)
- 2 A basket (G) Corr of *hannaper*

**Hawk—**

- 1 The bird (E)
- 2 To carry about for sale (O Low G)
- 3 To spit (W)

**Heel—**

- 1 Of the foot (E)
- 2 To incline (E)

**Heyday—**

- 1 Interjection (G *her-da*, ho there!)
- 2 Vigour (E, = high day)

**Hind—**

- 1 Female of stag (E)
- 2 A peasant (M E *hine*) Cf. *hirc*
- 3 As in 'hind feet' (E) Contr of *hinder*

**Hold—**

- 1 To keep (E)
- 2 Of a ship (Du) See § 107

**Hop—**

- 1 To leap (E)
- 2 The plant (Du)

**Host—**

- 1 An entertainer (L *hospitem*, a host)
- 2 An army (L *hostem*, an enemy)
- 3 The consecrated wafer (L *hostia*, a victim)

**Hue—**

- 1 Colour (E)
- 2 Clamour (Scand) Cf *hoot*

**Jar<sup>1</sup>—**

- 2 To creak (E)
- 2 An earthen pot (Pers)

**Jet—**

- 1 To spout (L *jaclare*, to fling)
- 2 A black mineral (Gk *gagates* from Gagas, a town in Lycia)

**Kennel—**

- 1 A house for dogs (L *canem*, a dog)
- 2 A gutter (L *cunalis*) (Corr of M L *cunel*)

**Lap—**

- 1 To lick up (E) Cf *lip*
- 2 As in *lap dog* (E)
- 1 To fold (E) Corr of *wrap*

**Lark—**

- 1 The bird (E) Contr of *lark*
- 2 Sport (M E *lark*) Cf *wed* *lark*, § 56

**Last—**

- 1 Latest (L) Cf § 170
- 2 To endure for shoes (E)
- 3 A load (E)

**Lay—**

- 1 To cruise to lie (E)
- 2 A song (Kelt)
- 3 Lye (Gl)

**League—**

- 1 An alliance (L)
2. Three miles (Kelt)

**Leave—**

- 1 To quit (O E *lafan*). Cf *lie*
- 2 Permission (O E *leaf*) Cf *furlough*, § 54, *Note*

**Lie—**

- 1 To rest (O E *liegan*)
- 2 To speak falsely (O E *lo-quan*)

**Light<sup>2</sup>—**

- 1 Illumination (E)
- 2 Not heavy (E)
- 3 To alight (E) Cf § 52

**Lime—**

- 1 Mortar (E)
- 2 The hidden tree (E) Corr of *lime* (for *lime*)
- 3 A citron (Pers) Cf *limon*

**Link—**

- 1 Of a chain (L) Cf *ring*
- 2 A torch (Du) Corr of *lint* (for *lint*) Cf *linstock*

**List—**

- 1 A strip, a catalogue (Teut)
- 2 Sing of lists (L)
- 3 To desire (E) Cf *lust*
- 4 To listen (E) Cf *lark*

**Lock—**

- 1 Of a door (M E *lole*)
- 2 Of hair (M E *lol*)

**Loom—**

- 1 For weaving (E)
- 2 To appear faintly (Scand).

**Low—**

- 1 Mean (Scand)
- 2 To bellow (E)

**Mace—**

- 1 A club (L)
- 2 The spice (Skt ?)

**Mail—**

- 1 Armour (L *macula*, a mesh).
- 2 A letter bag (O H G)

<sup>1</sup> *Jar* in the door is a *jar* (or on the *jar*) is M L *cherre char*, a turn, seen in *char*-woman. A woman who does a turn or job of work. Dr. Quinsey ('The Charwomen') has 'the peasant who does the humblest *char*' See also a note to 'The Two Noble Kinsmen' (Sktat) p. 126. As *char*, the word is common in American.

<sup>2</sup> We have also two verbs *lighten* from light (1) and (2) To *lighten*, an extension of light, (3), also occurs in the English Prayer book 'O Lord, let thy mercy *lighten* upon us'

**Mangle—**

- 1 To mutilate (L—with E suffix)
- 2 A roller (Gk) Cf *mangel*

**March—**

- 1 A border (E) Cf *mark*
- 2 To pace (L ?) Cf *mallet*
- 3 The month (L)

**Mass—**

- 1 A lump (Gk)
- 2 The celebration of the Eucharist (L)

**Match—**

- 1 An equal, a contest (E)  
Cf *mate*
- 2 A lucifer (Gk)

**Mate—**

- 1 A comrade (E) Cf *make*
- 2 To check mate (Ar *mata*, he died)

**Meal—**

- 1 Ground grain (E) Cf *mill*
- 2 A repast (E) Cf *mate*

**Mean—**

- 1 To intend (E) Cf *mind*
- 2 Base (E)
- 3 Intermediate (L)

**Meet—**

- 1 Fitting (E) Cf *mete*
- 2 To encounter (E) Cf *moot*

**Mere—**

- 1 A lake (E) Cf *marsh*
- 2 Pure (L) Cf *maible*

**Mess—**

- 1 A dish of meat (L)
- 2 Disorder (E) Cf *mash*,  
*mire*

**Mint—**

- 1 For coining money (L)
- 2 The plant (Gk)

**Mole—**

- 1 A mark on the body (E)
- 2 The animal (E) Cf § 106

**Mood—**

- 1 Temper (O E *mod*, mind)
- 2 In Grammar (L *modus*, mode)

**Moor—**

- 1 A heath (E) Cf *morass*
- 2 To fasten a ship (Du)
- 3 A North African (Gk)

**Mould—**

- 1 Soil (E)
- 2 A model (L)
- 3 Minute fungus (M E *mouled*, decayed)
- 4 In iron mould (E) Corr of *mole* <sup>1</sup>

**Muse—**

- 1 To meditate (L) Cf *mute*,  
*mutter*
- 2 One of the nine Muses (Gk)

**Nap—**

- 1 A short sleep (E)
- 2 Of cloth (Kelt)

**Nave—**

- 1 Of a wheel (E)
- 2 Of a church (L)

**Neat—**

- 1 An ox (O E *neat*, *neotan*, to use)
- 2 Tidy (L *nitidum*, shining)

**Net—**

- 1 For catching fish, &c (E)
- 2 Clear of all charges (L)  
Cf *neat*

**Ought—**

- 1 Past of *one* (E)
- 2 Same as *ought* (E)

**Ounce—**

- 1 The weight (L)
- 2 A lynx (Pers ?)

**Own—**

- 1 To possess (O E *agnian*) Cf  
*one*
- 2 To admit (O E *unnan*)

**Page—**

- 1 A servant (L *pagus*, a village ?)
- 2 Of a book (L *pagina*)

**Pale—**

- 1 A stake (L *palus*)
- 2 Wan (L *pallidum*)

**Pall—**

- 1 A shroud (L)
- 2 To become rapid (Kelt)

**Pawn—**

- 1 A pledge (L *pannum*, a cloth)
- 2 At chess (O F *paon*, L *pedonem*, a foot soldier)

**Peel—**

- 1 An equal (L *parem*)
- 2 To pry (O Low G) Cf *blear eyed*
- 3 To appear<sup>1</sup> (L)

**Perch—**

- 1 A measure (L)
- 2 A fish (Gk)

**Periwinkle—**

- 1 A plant (L *peruinca*)
- 2 A mollusc (Corr of O E *periwinkle*)

**Pie—**

- 1 A magpie (L *pica*)
- 2 A pasty (Kelt ?)

**Pile—**

- 1 A heap (L *pila*, a ball) Cf *pill*
- 2 A stake (L *pila*) Cf *pillar*
- 3 Fibre (L *pilus*, a hair)

**Pine—**

- 1 The tree (L *pinus*)
- 2 To waste away (L *pana*, pain)

**Pitch—**

- 1 Tar (L *pix*)
- 2 To throw (Kelt) Cf *pick*, *pile*

**Plat—**

- 1 A plot (E)
- 2 To plant (L)

**Plot—**

- 1 A conspiracy (L)
- 2 A piece of ground (L)

**Pole—**

- 1 A stake (L)
- 2 An axis (Gk)

**Pore—**

- 1 Of the skin (Gk)
- 2 To study (Kelt)

**Pound—**

- 1 A weight (L)
- 2 An enclosure (Du)
- 3 To beat (E)

**Press—**

- 1 To squeeze (L *pressare*)
- 2 To hire for service<sup>2</sup> (L *pressare*, to offer)

**Prize—**

- 1 A thing captured (L) Cf *prison*, § 61
- 2 To value highly (L) Cf *prize*, § 61

**Prune—**

- 1 To trim trees (L ?)
- 2 A plum (Gk)

**Pulse—**

- 1 A throb (L)
- 2 Perse, &c (L)

**Punch—**

- 1 To pierce (L)
- 2 To beat, = *punish* (L)
- 3 A beverage (Skt)
- 1 Cont of *Punchinello* (L)

**Purpose—**

- 1 To intend (Gk —with F pro fix)
- 2 Intention (L)

**Quail—**

- 1 To cower (E) Cf *quell*, § 60, (b)
- 2 A bird (Low G) Cf *quack*

**Quarry—**

- 1 Where stones are dug (L *quadrare*, to square)
- 2 Slaughtered game (L *corium*, hide)

**Quire—**

- 1 Of paper (L)
- 2 A choir (Gk)

**Quiver—**

- 1 To tremble (E)
- 2 For arrows (O H G)

**Race—**

- 1 A trial of speed (E)
- 2 A lineage (O H G)

<sup>1</sup> As in Shakespeare *Wint T IV, 3, 1*

<sup>2</sup> As in 'press gang', 'press money'

**Rack—**

- 1 A grating, instrument of torture (E) Cf *reach*
- 2 Clouds (Scand)
- 3 To pour off liquor (Lang)
- 4 In 'rack and ruin' (E, = *wheel*)

**Rail—**

- 1 A bar (O Low G)
- 2 To brawl, the bird (Du)

**Rake—**

- 1 The instrument (E)
- 2 A dissolute man (Scand)  
Conti of M E *rakel*
- 3 The inclination of a mast (Scand) Cf *reach*

**Rally—**

- 1 To reassemble (L, = *re ally*)
- 2 To banter (Teut) Cf *rail*

**Rank—**

- 1 Row, class (O H G)
- 2 Luxuriant (E)

**Rash—**

- 1 Hasty (Scand)
- 2 An eruption (L)

**Rate—**

- 1 A proportion (L)
- 2 To scold (Scand ?)

**Rear—**

- 1 To raise (E)
- 2 The hind part (L)

**Refrain—**

1. To forbear (L *refrenare*, to bridle)
- 2 The burden of a song (L *refringere*, to break back, repeat)

**Rent—**

- 1 Torn, a tear (E)
- 2 Payment (L)

**Repair—**

- 1 To restore (L *reparare*)
- 2 To resort (L *repatiare*).

**Rest—**

- 1 Repose (E)
- 2 Remainder (L)

**Rifle—**

- 1 To rob (Teut)
- 2 A musket (Scand.) Cf. *ripple*.

**Ring—**

- 1 A circle (E)
- 2 To tinkle (E)

**Rock—**

- 1 A mass of stone (Kelt ?)
- 2 To totter (Scand)

**Roe—**

- 1 A female deer (E)
- 2 The spawn of fishes (Scand)

**Row—**

- 1 A line (E)
- 2 To propel with oars (E)

**Rush—**

- 1 To move violently (Scand)
- 2 The plant (E)

**Sage—**

- 1 Wise (L *sapius*)
- 2 The plant (L *salus*, safe)

**Sap—**

- 1 The juice of plants (E)
- 2 To undermine (Gk ?)

**Sash—**

- 1 A frame for glass (L) Cf. *case*
- 2 A scarf (Pers)

**Saw—**

- 1 The instrument (E)
- 2 A saying (E)

**Scale—**

- 1 Of a fish, of a balance (E)
- 2 Gradation (L)

**Scout—**

- 1 A spy (L)
- 2 To reject (Scand) Cf *shoot*.

**Scrip—**

- 1 A wallet (Scand) Cf *scrip*
- 2 A document (L) See § 107

**Seal—**

- 1 A stamp (L)
- 2 The animal (E)

**See—**

- 1 To perceive (E)
- 2 The seat of a bishop (L.)

**Shed—**

- 1 'To part,' pour (E)
- 2 A hut (Du)

Shingle—

- 1 A wooden tile (L)
- 2 Gravel (Scand) Cf *sing*

Shiver—

- 1 To tremble (Scand) M E  
*chiveren*, to tremble
- 2 A splinter (Scand) M E  
*shucien*, to split

Shoal—

- 1 Of fishes (L) Cf *school*
- 2 A sand bank (Scand) Cf.  
*shallon*

Shock—

- 1 A concussion, sheaves *taced*  
together (Teut) Cf *shale*
- 2 As in 'shock headed' (L)  
Cf *shag*

Shrub—

- 1 A low tree (L)
- 2 A drink (Ar) Cf *syrup*

Smaok—

- 1 Flavour, blow (L)
- 2 A fishing boat (Du)

Snuff—

- 1 To sniff (Du)
- 2 To snip a wick (Scand)

Soil—

- 1 Ground (L)
- 2 To defile (L) Cf *sow*

Sole—

- 1 Of the foot, a fish (L *solca*)
- 2 Alone (L *solus*)

Sound—

- 1 Healthy (L)
- 2 A strait, to probe (L)
- 3 A noise (L)

Spell—

- 1 An incantation (L) Cf *gospel*, *App C*
- 2 To tell letters (L) Cf *spill*,  
a pointer
- 3 A turn of work (L)

Spire—

- 1 A point (L)
- 2 A coil (L)

Spit—

- 1 A shower (L)
- 2 To expectorate (L)

Spray—

- 1 Foam (L)
- 2 A sprig (Scand)

Stern—

- 1 Severe (L)
- 2 Of a ship (Scand) Cf *steer*

Still—

- 1 Calm, yet (L)
- 2 Contr of *distil* (L)

Story—

- 1 A *history* (Gk) See § 108
- 2 Of a building (L) Cf *store*

Strand—

- 1 The beach (L)
- 2 Of a rope (Du) Cf *string*

Stud—

- 1 A collection of horses (L)  
Cf *steed*
- 2 A button (L)

Swallow—

- 1 The bird (L)
- 2 To absorb (L)

Swim—

- 1 To float (O L *swimman*)
- 2 To be dizzy (O L *swima*, a  
swoon)

Tap—

- 1 To knock (Teut) Cf *to tip*
- 2 A pipe (L) Cf *top*, *tuft*

Tart—

- 1 Sour (L) Cf *to tear*
- 2 A pie (L)

Tartar—

- 1 A salt (Ar)
- 2 A Tatar (Pers)
- 3 Tartarus<sup>1</sup> (Gk)

Temple—

- 1 For worship (L *templum*)
- 2 Of the head (L *tempora*).

Tender—

- 1 Soft (L *tenerum*)
- 2 To offer (L *tendere*)



**Tense—**

- 1 Of a verb (L *tempus*, time)
- 2 Rigid (L *tensus*, stretched)

**Tick—**

- 1 The insect (E)
- 2 Cover of a bed (Gk)
- 3 Of a watch (E)
- 4 Credit (F) Contr of *ticket*

**Till—**

- 1 To cultivate (E) <sup>1</sup>
- 2 Until (Scand)
- 3 For money (E)

**Tip—**

- 1 The end (E) Cf *tap*
- 2 To tilt (Scand) Cf to *tap*

**Toil—**

- 1 Labour (Teut ?)
- 2 A net (L)

**Toll—**

- 1 A tax (E) Cf *tale*
- 2 Sound (E)

**Tow—**

- 1 To pull a vessel (E)
- 2 Hemp (E)

**Trump—**

- 1 A trumpet (L ?)
- 2 At cards (L) Corr of *triumph*

**Van—**

- 1 The front of an army (L)
- 2 A fan (L)
- 3 A wagon (Pers) See § 108

**Vent—**

- 1 An air hole (L) Cf *fissure*
- 2 Utterance (L) Cf *vend*

**Vice—**

- 1 A fault (L *vitium*)
- 2 An instrument (L *vitis*)
- 3 As in *Vice-roy* (L *vice*)

**Wake—**

- 1 To arise, a feast (E) Cf *watch*
- 2 The track of a ship (Scand)

**Wax—**

- 1 To grow (E)
- 2 The substance (E)

**Weed—**

- 1 A plant (O E *weod*)
- 2 A garment (O E *weðe*)

**Well—**

- 1 Healthy (E)
- 2 A spring (E)

**Worth—**

- 1 Value (E) Cf *ware*
- 2 To become (E) See § 280

**Yard—**

- 1 An enclosed space (E) Cf *garden*
- 2 A rod, a measure (E)

<sup>1</sup> But *till* (1) and (2) are closely allied, 'aim' or 'bent' being the notion in common to both

## APPENDIX B

## DOUBLETS (§ 92)

Abbreviate, abridge  
 Achievement hatchment  
 Adamant, diamond  
 Aggrieve, aggravate  
 Alarm alarum  
 Allocate allow  
 Amiable, amicable  
 Announce, unannunciate  
 Ant enmet  
 Antic antique  
 Appraise, appreciate  
 Aptitude, attitude  
 Arbour harbour<sup>1</sup>  
 Arc, arch  
 Assemble assimilate  
 Attack, attach

Balm, balsam  
 Beak, perk  
 Beaker pitcher  
 Bench bank  
 Benediction, benison  
 Block, plug

Cadence, chance  
 Caitiff, captive  
 Cancer cunkor  
 Calumny challenge  
 Canon, cannon<sup>2</sup>  
 Canvas, canvass  
 Card chart  
 Castigate, chastise  
 Catch, chase  
 Cattle, chattel capital  
 Cavalry, emvalry  
 Cave, cage  
 Cell, hall  
 Chaise, chair  
 Channel, canal, kennel  
 Chant, cant  
 Chariot cart  
 Chieftain, captain

Choir, chorus, quire  
 Chord, cora  
 Cinchon, quinine  
 Cipher, zero  
 Coffin, coffin  
 Collect, cull  
 Commend, command  
 Complacent, complaisant  
 Comprchend comprise  
 Compute, count  
 Conception, conceit  
 Coudnee, conduct  
 Confuse, confound  
 Construe, construct  
 Courtesy curtsey  
 Coy quiet  
 Crimson, carmine  
 Crook cross  
 Crypt grot

Dainty dignity  
 Dime, dam  
 Deck, thatch  
 Deduce, deduct (§ 51, *Notes*).  
 Dell, dale  
 Descrie describe  
 Desiderate, desire  
 Dish, disc, desk, dais  
 Diurnal journal  
 Dole, deal  
 Drill, thrill  
 Due, debit

Eatable, edible  
 Employ, implicate  
 Entire, integer  
 Envious, invidious  
 Enwrap, envelop  
 Eremitic, hermit  
 Esteem, estimate  
 Evil, ill  
 Extraneous, strange

<sup>1</sup> Wedgwood, however, derives these words from different sources

<sup>2</sup> Cf. *ordnance*, *ordnance*, below

Fact, feat  
Faculty, facility  
Fancy, fantasy  
Fashion, faction  
Fife, pipe  
Finite, fine  
Fragile, frail  
Flame, phlegm  
Flower, flouir  
Font, fount

Gabble, jabber  
Granary, garner  
Grove, groove  
Guarantee, warranty  
Guard, ward  
Guest, host  
Guile, wile  
Gullet, gully

Hale, whole  
Hospital, hostel, hotel  
Human, humane  
Hydra, otter

Imbrue, imbue  
Inch, ounce  
Indite, indict  
Innocuous, innoxious  
Invoke, invoke  
Isolate, insulate

Jealous, zealous

Lithesome lissom. (§ 53, *Note* 3)  
Listen, lurk  
Load, lade  
Locust, lobster  
Loyal, legal

Manœuvre, manue  
Major, myor  
Malediction, malison.  
Metal, mettle  
Minster, monastery  
Mister, master  
Mobile, moveable  
Mode, mood  
Moment, movement  
Monster, muster  
Morrow, morn  
Moslem, mussulman  
Musket, mosquito

Naked, nude  
Naive, native  
Naught, not

Obedience, obeisance  
Ordinance, oidnance  
Otto, attar  
Pan, peer, par  
Pale, pallid  
Paiison, person  
Patron, pattern  
Pauper, poor  
Pen, pin  
Penance, penitence  
Persecute, pursue  
Phantasm, phantom  
Piety, pity  
Plan, plain, plane  
Plaintive, plaintiff  
Poison, potion  
Poignant, pungent  
Porch, portico  
Potent, puissant  
Praise, price  
Predicate, preach  
Probe, prove  
Prolong, purloin  
Provide, purvey  
Provident, prudent  
Purpose, propose

Ransom, redemption  
Ratio, reason  
Regal, royal  
Regulate, rule  
Renew, renovate  
Respect, respite  
Revert, reverse (§ 51, *Note*)  
Rover, robber

Saliva, slime  
Scandal, slander  
Scatter, shatter  
Scratch, grate  
Screech, shriek  
Separate, sever  
Servant, sergant, seijeant  
Secure, sure  
Senior, su  
Shirt, skirt  
Skiff, ship  
Skirmish, scrimmage  
Sop, soup  
Stint, stunt  
Stove, stew  
Strait, strict  
Superficies, surface  
Suppliant, suppliant

Tamper, temper  
Task, tax  
Taunt, tempt  
Tight, taut  
Tithe, tenth  
Tone, tune  
Tradition, treason  
Tract, trait  
Treachery, trickery

Troth, truth  
Vast, waste  
Veal, wether  
Veneer, furnish  
Verb, word  
Vocal, vowel  
Vote, vow  
Wain, wagon

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# APPENDIX C

## DISGUISED WORDS (§ 103)

WORD	UNDISGUISED FORM	EXPLANATION
Ache	ake	O E <i>æc</i> (not Gk <i>achos</i> )
Aisle	aille	F <i>ail</i> , wing
Adjust	O F <i>adjouster</i>	Low L <i>adjuvare</i> , to put side by side, arrange
Admiral	<i>amiral</i>	<i>amir al-bahr</i> , Ameer of the sea
Aghast	M E <i>agasted</i> , <i>agast</i>	terrified (§ 52, 2)
Albatross	Port, <i>alcataz</i>	Ar <i>al-quadus</i> , the bucket
Alligator	<i>alagarto</i>	Sp <i>el lagarto</i> , the lizard (L <i>lacerta</i> )
Almond	<i>amond</i>	F <i>amonde</i>
Ambergrease <sup>1</sup>	<i>amberg'is</i>	<i>gris amber</i> grey amber
Argosy <sup>2</sup>	Ragusa	vessel of <i>Ragusa</i>
Ascendant	<i>ascendent</i>	L <i>ascendentem</i>
Ascertain	<i>ascertain</i>	O F <i>ascertainer</i>
Banisters	<i>balusters</i>	Gk <i>balauston</i> , pomegranate flower
Battledoor	Sp <i>batador</i>	a (washing) beetle or beater
Berver (of helmet)	<i>bever</i>	F <i>bavere</i> , a bib
Bedlam	Bethlehem	name of a hospital for lunatics
Bedridden	<i>bed rider</i>	O E <i>bedrida</i> , a bed mounter
Belfry	M E <i>berfrey</i>	a watch-tower
Black Art	translation of <i>nigromancy</i> (L <i>niger</i> , black)	corr of <i>necromancy</i> (Gk <i>necros</i> , the dead)
Blunderbuss	<i>thunder-box</i>	Du <i>donder bus</i>
Boon <sup>3</sup>	M E <i>bonc</i>	a petition, favour
Bran new	<i>brand-new</i>	fire new ( <i>Shaks</i> )
Bridal	<i>bride ale</i>	bride feast
Bridegroom	<i>bride-gome</i>	O E <i>bryd guma</i> , bride-man
Brimstone	M E <i>brin stoon</i>	<i>brin stone</i> , sulphur
Buckram	O F <i>boucaran</i>	coarse cloth
Burden (refrain)	F <i>bourdon</i>	a humming a drone-bass
By-law	Dan <i>by lov</i>	town-law (§ 54)
Cannibal	<i>caribal</i>	a native of the <i>Caribbean</i> islands

<sup>1</sup> *Ferdigrease* (= vert de gris) is similarly corrupted

<sup>2</sup> Confused with the classic vessel *Argo*

In a boon companion <sup>3</sup> *boon* is F *bon*, good

WORD	UNDISGUISED FORM	EXPLANATION
Carnival	It <i>car-novale</i> , <i>car-nale</i> - <i>vale</i>	Low L <i>carne levamen</i> , a so-lace of the flesh
Cartridge	cartrage	cartonche
Caterpillar	O F <i>catte pelaeure</i>	cat that rolls itself up like a pill
Causeway	causey	F <i>chaussee</i> , Low L <i>calceata</i> (via), a path shod with stone <sup>1</sup>
Cess pool	soss pool	soak-pool
Charles's wain	O E <i>carles wæn</i>	the churl's (i.e., country-man's) wagon
Chestnut	chesten-nut	from <i>castana</i> , a city in Pontus
Citizen	citizen	F <i>citoyen</i>
Crucible	crusible	a little <i>cruse</i> or crock
Cockatoo	cacato	Malay <i>lakatua</i>
Cockatrice	M, L <i>cocatryse</i>	Low L <i>cocodrillus</i> , a crocodile
Comfit	confit	L <i>confectus</i> (cf. confection)
Compound (arca)	campin	Port <i>campania</i> , a plain
Constable	M E <i>conestable</i>	L <i>comes stabuli</i> , count of the stable
Contrive	controve	O F <i>contriver</i> , to find
Cooly	Tim <i>luli</i> , daily hire	a day-labourer
Cordwainer	O F <i>cordoan-ier</i>	a worker in leather of <i>Cordova</i> .
Corporal	caporal	Low L <i>caporalis</i> , a chief
Counterpane	counterpoint	O F <i>coute pointe</i> , lit., a quilt stitched
Coverlet	coverlit	F <i>couvre lit</i> , bed cover
Coxcomb	cock's comb	badge of a professional fool
Craven	cravend	<i>craving</i> one who craves
Crayfish, Crawfish	M L <i>crevis</i>	F <i>crévisse</i> , G <i>krabs</i> , a crab
Curfew	O F <i>corie feu</i>	fire cover
Curmudgeon	corn-mudging	corn hoarding
Currant	corinth	raisin of <i>Corinth</i>
Curry favour, to	M E <i>to curry favell</i>	to curry the chestnut horse
Curtail	curtall	Low L <i>cuitoldus</i> (from <i>cuitus</i> , docketed)
Cutlass	cutlas	F <i>couteclas</i> , a short sword
Cutler	M E <i>coteler</i>	Low L <i>cultellarius</i> , a maker of knives
Cutlet	F <i>cotelette</i>	a little rib
Demesne	M E <i>demein</i>	L <i>dominium</i> (cf. domain)
Drake	M E <i>endrake</i>	O E <i>ened-vale</i> , <sup>2</sup> duck-king
Drawing room	withdrawing-room	a room to withdraw into from the dining-room
Dropsy	O E <i>ydropsie</i>	Late Gk <i>hydropisis</i> (from <i>hydor</i> , water)
Elbow	O E <i>el boga</i>	arm bending
Enhance	enance	from L <i>in-ante</i> , before
Episode	episod	Gk <i>hodos</i> , a way (Of method, period, &c.)

<sup>1</sup> Hence, from L *calceus* a shoe and not from L *calcem*, lime<sup>2</sup> This *vale* is the ric of bishopric

WORD	UNDISGUISED FORM	EXPLANATION
Extrinsic	extrinsec	L <i>extrinsecus</i> , from without
Eyrie, cyry	aery	F <i>avic</i> , nest of hawks (not from M E <i>cy</i> , an egg)
Farther	M E <i>ferret</i>	confused with <i>further</i> (§ 102).
Farthing	fourthing	little fourth
Farthingale	O F <i>verdugallo</i>	from Sp <i>verdugo</i> , a rod, a hoop
Female	M E <i>femele</i>	L <i>femella</i> (dim of <i>femina</i> , a woman)
Firman	Pers <i>fai man</i>	a mandate
Flushed (with vic tory)	fleshed	a metaphor from the chase
Forcement	forced meat	<i>strengthened</i> or spiced meat
Foreign	M E <i>foreine</i>	Low L <i>foraneus</i> (L <i>foras</i> , out of doors)
Forlorn hope	Du <i>verloren hoop</i>	lost troop ( <i>hoop</i> =E <i>heap</i> )
Frontispiece	frontispico	Low L <i>fronti specium</i> , lit, front view (confused with <i>piece</i> )
Ghastly	M E <i>gastly</i>	see <i>aghost</i>
Ghost	M E <i>gost</i>	O E <i>gast</i> , a spirit
Gin	Geneva	corr of O F <i>genèvie</i> , juniper
Godown	Malay <i>gâdong</i>	a warehouse
Gooseberry	grose berry	O F <i>groselle</i> , a gooseberry
Gospel	O E <i>god spell</i>	God's story
Greyhound	Icel <i>grey-hunder</i>	dog-hound
Gossip	M E <i>god sib</i>	related in God, sponsor, an idle talker
Gridiron	M E <i>gredue</i> , <i>gredil</i>	a griddle
Grocer	grosser	engr <i>grosser</i> , a wholesale dealer
Guinea pig	Guiana pig	pig of Brazil
Gutta percha	Malay <i>gatakpercha</i>	gum of the <i>percha</i> tree
Hack	hackney	a horse let out for hire
Handcuffs	M E <i>hand cops</i>	a hand fetter
Harrier	hauier	a <i>hare</i> hound
Hautboy	Fr <i>hautbois</i>	a high toned wooden pipe
Hawker	hukker	O Du <i>henleclaar</i> , a huckster
Height	hight	M E <i>highte</i>
Henchman	hengst-man	horse man
Hodge podge	hotch pot	lit <i>shale pot</i> , a farrago
Hookah	Ar <i>hugga</i>	a pipe for smoking
Humble bee	hummel bee	humming-bee
Hurricane	Sp <i>huracan</i>	a Caribbean word
Husband	Icel, <i>hns</i> , house, & <i>bandi</i> , dwelling	house holder (cf p 58, <i>foot note 2</i> )
Icele	O E <i>isgicel</i>	is, ice, & <i>gicel</i> , bit of ice
Idolatry	idolatry	Gk <i>eidolo latreia</i> , worship of idols
Intrinsic	intrinsec	L <i>intrinsecus</i> , inwards
Invoice	envois	plur of F <i>envoy</i> , a sending

WORD	UNDISGUISED FORM	EXPLANATION
Isinglass	O Du <i>huyzen blas</i>	sturgeon bladder
Jackal	Pers <i>shaghal</i>	Skt <i>crigala</i>
Jaunty	janty	genty, genteel
Kerchief	curchief	M E <i>corer chef</i> , head cover
Kingdom	M E <i>kingdom</i>	O E <i>cyn</i> , royal, & <i>dom</i>
Lapwing	leap wink	a bird that <i>winks</i> or turns about in <i>leaping</i> or running
Ladanum	ladanum	Gk <i>ladanon</i>
Liquorice	licorice	Gk <i>glycy rhiza</i> , sweet root
Lodestar	lodestar	<i>way star</i> , guiding-star
Lordstone	lodestone	<i>way stone</i> , drawing stone
Lofter	G <i>laufer</i> , a runner	G <i>land laufer</i> , a land <i>leper</i> (= leaper), a vagabond
Morris dance	Moorish dance	Sp <i>Morisco</i> , Moorish
Mushroom	O F <i>mousseion</i>	from O F <i>mousse</i> , moss
Neighbour	nigh-boor	near husbandman, near dwel- ler
Nepenthe	nepenthes	Gk <i>nepenthes</i> , free from sorrow
Nightmare	night-mara	night hag
Nostril	nose-thrill	nose hole
Orkum	O E <i>a cumba</i>	that which is <i>combed out</i> , tow
Ointment	M E <i>ointment</i>	O F <i>oignement</i> , unguent
Orchard	wort yard	herb garden
Osprey	ossifrage	bone breaker
Outrage	O F <i>oultre age</i>	excess (L <i>ultra</i> , beyond) Cf § 46
Paddock (field)	parock	doublet of <i>park</i>
Paragon	Sp <i>paracon</i> (L <i>pro</i> <i>ad eum</i> )	in comparison with
Parrot	perrot	F <i>Pierrot</i> little Peter
Partur <sup>1</sup>	M E <i>paricener</i>	partitioner
Perl	appel	L <i>appellare</i> , to summon (cf § 106)
Penthouse	M E <i>pentice</i>	for <i>apentice</i> (L <i>appendicium</i> , an appendage)
Pickaxe <sup>2</sup>	M E <i>pilais</i>	O F <i>puais</i> a pick
Piebald	pie balled	<i>streaked</i> like the mag <i>pie</i>
Porpoise, porpess	pore pais	L <i>porcum piscem</i> , hog fish
Posthumous <sup>3</sup>	postumous	last-born late-born (L <i>postu-</i> <i>mus</i> , last)
Pretence	pretense	L <i>pratensus</i> held out
Primrose	M E <i>primerole</i>	L <i>primula</i> , <i>primula</i> , the first or early flower

<sup>1</sup> This corruption is due to a misreading of *t* for *c*, the letters being alike in many MSS. The same thing happened to *clizen* above.

<sup>2</sup> Similarly we find *curtleaze*, a corr. of *cullass* (L *comelas*).

<sup>3</sup> As if derived from L *post humum*, 'after the ground', i.e., a child born 'after the father is laid in the ground' or buried.



Word	UNDISGUISED FORM	EXPLANATION
Provender	M E <i>provcndē</i>	L <i>præbenda</i> , payment, provision
Pumpkin	pompon	L <i>peponem</i> , Gk <i>pepōn</i> , ripe
Puny	puisny	L <i>post natus</i> , born after, inferior
Pursy	pulsy	<i>pulsationy</i> , short-winded (L <i>pulsare</i> , to beat)
Quail (verb)	quecl	M E <i>quelen</i> , to die (not <i>quailen</i> , to cuddle)
Quandary	M E <i>quandrieth</i>	peplexity
Quariel	queriel	M E <i>querele</i> , L <i>querela</i> , a complaint
Raiment	M E <i>araiment</i>	arrayment
Redoubt	redout	It <i>ridotto</i> , a retiring place
Rigmarole	ragman roll	a long list of names
Salt cellar	salt seller	Salt (salt) holder ( <i>seller</i> = F <i>saliere</i> , a salt box)
Sample	ensample	O F <i>essample</i> , example
Sand-blind	sam blind	semi blind
Scissors <sup>1</sup>	M E <i>visours</i>	from L <i>secare</i> , to cut (not from <i>scindere</i> , to cleave)
Sect	Low L <i>secta</i>	a follower, a faction (L <i>sequor</i> , to follow)
Selvage	O Du <i>self egge</i>	self-edge
Shamefaced	shamefast	<i>shame</i> and <i>fast</i> , as in 'sted-fast'
Shingle(wooden tile)	shindle	L <i>scindula</i> ( <i>scindere</i> to cleave)
Sheet-anchor	shoot anchor	an anchor to be <i>shot</i> out or lowered in case of danger
Shelter	M E <i>sheld trume</i>	a <i>shield troop</i> , a guard
Sheriff	O E <i>scir gerefa</i>	shire reeve
Sorry	sory	formed from <i>soro</i> , not <i>sonion</i>
Sovereign	sovrān	Low L <i>superannus</i> , chief (§ 42)
Stark naked	start <sup>2</sup> naked	tail naked ( <i>stark</i> , with the hinder parts exposed)
Starboard	steer board	the steering (or right) side of a ship
Stepchild	O E <i>steóp cild</i>	orphaned child
Steward	sty ward	keeper of domestic animals
Stirrup	sty-rope	climbing rope
Style	M E <i>stīle</i>	L <i>stilus</i> , an iron pointed pen, manner of writing
Summerset	somersault	It <i>sopra salto</i> (L <i>supra</i> , above, <i>saltum</i> , a leap)
Tadpole	toad poll	the <i>toad</i> that seems all <i>poll</i> or head
Termagant	Tervagant	a Saracen idol

<sup>1</sup> Similarly *scent* should be spelt *sent* (L *sentire*, to perceive), and *scythe* should be *sithe* (M E *sithe*)

<sup>2</sup> Cf. the bird *red start*, i. e., red tail

WORD	UNDISGUISED FORM	EXPLANATION
Threshold	M E <i>thresh-wold</i>	<i>thresh-wood</i> wood beaten or trodden
Titmouse	M E <i>titmose</i>	<i>tit</i> , small, & <i>mase</i> , little bird
Tomahawk	West Indian <i>tome-hagen</i>	a war-hatchet
Topsturvey	top si'-to'er-way	top-side-t'other way
Touchy	tetchy	full of <i>tetches</i> or freaks
Tureen	terreen	terrine (L <i>terminus</i> , earthen)
Typhoon	tyfoon	Chinese <i>ta-fung</i> , great wind
Uproar	uprore	Du <i>epioer</i> , a stirring up, tumult
Upshot	upshut	<i>shutting-up</i> , conclusion
Upside down	up so down	up as it were down
Victuals	M E <i>vitaille</i>	L <i>victualia</i> , provisions
Wall-eyed	Icel <i>ragl eygr</i>	<i>beam eyed</i> , with diseased eyes
Walnut	O E <i>wialh hnut</i>	foreign nut
Water wagtail	Wattie wagtail <sup>1</sup>	Wattie is dim of Walter
Weather-beaten	weather bitten	Swed <i>rädd</i> , bitten
Welladay	welaway	O E <i>wa la wa</i> woe 'lo 'woel
Whole	hole	<i>hale</i> , entire (cf § 107)
Windlass <sup>2</sup>	M E <i>windas</i>	a winding pole
Wiseacre	O Du <i>nys segger</i>	G <i>weis sager</i> (wise sayer), corr of M H G <i>weizago</i> , a seer
Witch elm	wych-elm	drooping elm
Woman	M E <i>wumman</i> , <i>nim-man</i>	O E <i>wifman</i> (= wife man)
Wormwood	O E <i>we: mod</i>	<i>warc-mood</i> , mind preserver

<sup>1</sup> Cf *Polin* redbreast and parrot above. Other words derived from proper names are —  
*dunce*, *taudry*, — — — *pic la arelle* *maonv faysinade* *regus brougham*,  
*dahlia martini* *copper bayonet* *riannet* *parchment* *spinel*, cherry,  
*chestnut* *plac'* *dumson*, *damsel* *arcenet*, *cambric*, *calico*, *rasin*, *worsted*, *jet*

<sup>2</sup> As if from *face*

## APPENDIX D

## WORDS FOLLOWED BY PREPOSITIONS (§ 377)

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>Abhorrence <i>of</i> gambling</li> <li>Abhorrent <i>to</i> the feelings</li> <li>✓ Abide <i>by</i> a decision</li> <li>✓ Abound <i>in with</i>—expedients</li> <li>✓ Absolve <i>from</i> guilt</li> <li>Absorbed <i>in</i> business</li> <li>• Accede <i>to</i> a request</li> <li>Accept <i>of</i> a favour</li> <li>Acceptable <i>to</i> a person</li> <li>• Accessory <i>to</i> a crime</li> <li>Accompanied <i>by</i> a friend</li> <li>• Accordance <i>with</i> an order</li> <li>According <i>to</i> an order</li> <li>• Accountable <i>to</i> God <i>for</i> one's actions</li> <li>Accuse <i>of</i> a crime</li> <li>Accustomed <i>to</i> riding</li> <li>Acquainted <i>with</i> a person or thing</li> <li>• Acquiesce <i>in</i> a decision</li> <li>• Acquit <i>of</i> blame</li> <li>Adapted <i>to</i> one's ability</li> <li>    " <i>for</i> an occupation</li> <li>• Addicted <i>to</i> gambling</li> <li>• Adequate <i>to</i> a want</li> <li>Adjacent <i>to</i> a house</li> <li>Admit <i>of</i> excuse</li> <li>• Admonish <i>of</i> one's faults</li> <li>Advantage <i>over of</i>—a person</li> <li>• Adverse <i>to</i> one's wishes</li> <li>Affection <i>for</i> a person</li> <li>Affectionate <i>to</i> a person</li> <li>Afflicted <i>with</i> lameness</li> <li>Afraid <i>of</i> punishment</li> <li>Agree <i>with</i> a person</li> <li>    " <i>to</i> a proposal</li> <li>Agreeable <i>to</i> one's wishes</li> <li>Aim <i>at</i> a mark</li> <li>Akin <i>to</i> a person or thing</li> <li>Alarmed <i>at</i> a rumour</li> <li>• Alien <i>to</i> the matter</li> <li>• Alienated <i>from</i> a friend</li> <li>• Alight <i>from</i> a carriage</li> <li>    " <i>on</i> the ground</li> <li>Alive <i>to</i> the danger</li> <li>Allied <i>with</i> a person</li> </ul> | <ul style="list-style-type: none"> <li>Allied <i>to</i> a thing</li> <li>Alliance <i>with</i> a person or thing</li> <li>Allowable <i>for</i> a person</li> <li>• Allude <i>to</i> an event</li> <li>Alternate <i>with</i> 'day alternates with night'</li> <li>Alternative <i>to</i> a course of action</li> <li>Amazed <i>at</i> an event</li> <li>• Ambitious <i>of</i> renown</li> <li>• Amenable <i>to</i> the law</li> <li>Amount <i>to</i> ten rupees</li> <li>• Analogous <i>to</i> a thing</li> <li>Angry <i>with</i> a person</li> <li>    " <i>at</i> a thing</li> <li>Animadvert <i>on</i> one's faults</li> <li>Annoyed <i>with</i> a person</li> <li>    " <i>at</i> a thing</li> <li>Answer <i>to</i> a person</li> <li>    " <i>for</i> one's conduct</li> <li>• Antidote <i>to against</i>—a disease</li> <li>    " <i>against</i> infection</li> <li>Antipathy <i>to</i> medicine</li> <li>Anxious <i>for</i> the prize</li> <li>Appetite <i>for</i> food</li> <li>Applicable <i>to</i> the case</li> <li>Appoint <i>to</i> a situation</li> <li>Apprehensive <i>of</i> danger</li> <li>Apprised <i>of</i> an event</li> <li>Appropriate <i>to</i> the occasion</li> <li>• Apropos <i>of</i> a remark</li> <li>• Approve <i>of</i> an action</li> <li>Ascribe praise <i>to</i> God</li> <li>Ashamed <i>of</i> one's conduct</li> <li>• Aspire <i>to, at for</i>—fame</li> <li>• Aspiration <i>after</i> fame</li> <li>• Assiduous <i>in</i> business</li> <li>Associate <i>with</i> a person or thing</li> <li>Assure <i>of</i> the truth</li> <li>Astonished <i>at</i> a proceeding</li> <li>Atone <i>for</i> a fault</li> <li>Attend (listen) <i>to</i> a lecturer or speaker</li> <li>Attend (wait) <i>upon</i> a person</li> <li>Attendance <i>upon</i> a person</li> </ul> |
|--|---|

Attendance *at* the Court  
 Attentive *to* a lecture or speaker  
 Availing one-self *of* an opportunity  
 Averse *to* study  
 Avert danger *from* a person  
 Aware *of* a matter  
 Backward *in* studies  
 Bilk a person *of* his object  
 Bare *of* grass  
 Fear *with* one's weakness  
 Beg a thing *of* a person  
 Beguile a person *of* a thing  
 Believe *in* one's sincerity  
 Belong *to* a person  
 Bent *on* a course of action  
 Bereft *of* children  
 Beset *with* difficulties  
 Bestow a thing *upon* a person  
 Betrayed *to* one's enemies  
     *into* one's enemies' hands  
 Beware *of* mistakes  
 Bighted *in* his opinion  
 Blind *to* the consequences  
     *of* one's eye  
 Blush *at* one's conduct  
     *for* one's good name  
 Boast *of* success  
 Born *of* a mother  
 Borrow *of*, *from* — a person  
 Bound *in* honour  
     *by* considerations  
 Buy a thing *of* a person  
 Calculate *upon* success  
 Capable *of* thought  
 Capricious *for* thought  
 Care *for* one's comfort  
 Careful *of* one's comfort  
 Careless *of* about — the consequences  
 Chide *at* one's conduct  
 Catch *at* an opportunity  
 Caution *against* error  
 Cautious *of* offending  
 Cavil *at* an action  
 Celebrated *for* skill  
 Certain *of* success  
 Characteristic *of* a person  
 Charge a person *with* a business  
     *in* payment *to* a person  
 Cheat a person *of* a thing  
 Clish *with* one's designs  
 Cleanse *from* stain  
 Clear *of* blame  
 Close (adj.) *to* the house

Close (verb) *with* an offer  
 Clothed *in* fine linen  
     *with* shame  
 Coalesce *with* a person  
 Coequal *with* another  
 Cognisant *of* a matter  
 Coincide *with* one's wishes  
 Combat *with* difficulties  
 Commemorative *of* a victory  
 Commensurate *with* one's desires  
 Comment *on* a matter  
 Committed *to* a course of action  
 Common *to* both  
 Communicate a thing *to* a person  
     *on* a thing *with* a person  
 Coripare eloquence *with* learning  
     eloquence *to* a thunderbolt  
 Compatible *with* safety  
 Compensate a person *for* his loss  
 Compete *with* a person  
 Competent *for* a post  
 Complain *of* a person or thing  
 Complain *against* a person  
     *about* a thing  
 Comply *with* one's request  
 Composed *of* a material  
 Comprised *of* contents  
 Concerned *at* about — an event  
     *for* one's safety, or *for*  
     one  
 Concerned *in* a business  
 Concur *with* a person  
     *in* one's decision  
 Condemned *to* the gallies  
 Condole *with* a person  
 Conduce *to* success  
 Confer a thing *upon* a person  
     *about* a thing *with* a  
     person  
 Confess *to* a fault  
 Confide *in* one's honour  
 Confident *of* success  
 Conform *to* (i.e. follow) a rule  
     *with* (i.e. agree with) one's  
     views  
 Confront a person *with* his ac-  
     cusers  
 Congenial *to* one's tastes  
 Congratulated *on* his success  
 Conive *at* one's proceedings  
 Conscious *of* guilt  
 Consequent *upon* a business  
 Consideration *for* a person,  
     *of* a matter  
 Consign *to* destruction

Consist *of* materials  
       *in* causes or results  
 Consistent *with* safety  
 Contented *with* a little  
 Contiguous *to* the border  
 Contingent *upon* success  
 Contrary *to* oiders  
 Contrasted *with* this  
 Contribute *to* the fund  
 Control (noun) *over* one's actions  
 Converge *to* a point  
 Conversant *with* persons or things  
 Convict a person *of* a crime  
 Convince a person *of* his error  
 Convulsed *with* laughter  
 Cope *with* a person  
 Correct (adj) *in* one's smmises  
 Correspond *with* a friend (*i e* write)  
       " *to* a thing (*i e*, agree)  
 Count *upon* your help  
       " *for* nothing  
 Covetous *of* gain  
 Crave *for*, *after* —wealth  
 Cure a person a disease  
 Customary *for* a person  
  
 Dabble *in* chemistry  
 Dally *with* a person  
 Down (verb) *upon* a person  
 Deaf *to* entreaty  
 Deal *with* a person  
       " *in* cotton ter  
 Debar *from* competing  
 Decide *upon* a course  
 Defective *in* m inner, body  
 Deficient *in* learning  
 Defer *to* one's wishes  
 Deformed *in* one's limbs  
 Defiant a person *of* his due  
 Deliberate *upon* a matter  
 Delight *in* study  
 Delighted *with* success  
 Deluged *with* water  
 Demand a thing *of* a person  
 Demur *to* a request  
 Depend *upon* one's efforts  
 Deprive a person *of* a thing  
 Derogate *from* one's reputation  
 Derogatory *to* one's reputation  
 Descant *upon* a matter  
 Descriptive *of* the country  
 Deserving *of* blame  
 Designed *for* a purpose  
 Desuqu *of* fame  
 Desist *from* an attempt.

Despair *of* success  
 Despoil a person *of* a thing  
 Destined *for* the bar  
 Destitute *of* money  
 Destructive *of* health  
 Determine *upon* an action  
 Detract *from* one's fame  
 Detrimental *to* one's interests  
 Devoid *of* truth  
 Devolve *upon* a person  
 Dexterous *in*, *at*—contriving  
 Die *of* a disease  
       " *by* hanging  
 Differ *from* (to be unlike)  
       " *with* (to be at variance)  
 Different *from* that  
 Diffident *of* success,  
 Digress *from* the point  
 Dilate *upon* a matter  
 Diligent *in* business  
 Disappointed *of* success  
       " *in* the result  
 Disgusted *with* a person  
       " *with*, *at*—a thing  
 Dispense *with* one's services  
 Dispose *of* property  
 Dispute *with* a person  
 Disqualified *from* competing  
       " *for* a post  
 Dissent *from* a proposal  
 Distinct *from* that  
 Distracted *with* pain  
 Distrustful *of* succeeding  
 Dive *into* the water  
 Divested *of* authority  
 Doat *upon* riding  
 Domineer *over* one's inferiors  
 Doubt *of* one's ability  
 Dubious *of* success  
 Due *to* old age  
 Dull *of* hearing  
 Dwell *upon* a subject  
  
 Eager *for* distinction  
 Easy *of* access  
 Economical *of* time  
 Effective *for* the purpose  
 Elicit *from* a person  
 Eligible *for* an appointment  
 Embittered *against* a person  
 Emboldened *by* poverty  
 Eminent *for* genius  
 Emulous *of* distinction  
 Enamoured *with* a person  
       " *of* a thing

Encroach *upon* one's rights  
 Endeavour *after* happiness  
 Endowed } *with* talents  
 Endued }  
 Engaged *to* a suitor  
 „ *in* a business  
 Engraved *on* the memory  
 Enjoin *upon* a person  
 Enlarge *upon* a topic  
 Enlist *in* the army  
 Entail mischief *upon* a person  
 Entangled *in* a scheme  
 Enter *upon* a career  
 „ *into* one's views  
 Entitled *to* a hearing  
 Enveloped *in* a fog  
 Envious *of* one's success  
 Envy (noun) *at* one's success  
 Equal *to* the task  
 Essential *to* one's happiness  
 Estranged *from* one's friend  
 Even *with* an opponent  
 Exact payment *from* a person  
 Excel *in* printing  
 Except (verb) *from* punishment  
 Exception *to* the rule  
 Exclusive *of* extras  
 Excuse a person *from* attendance  
 Excuse *for* one's conduct  
 Exempt *from* control  
 Exhausted *with* his efforts  
 Exonerated *from* blame  
 Expatriate *on* the advantages  
 Expensive *in* his habits  
 Exposed *to* danger  
 Ex postulate *with* a person  
 Expressive *of* satisfaction  
 Fault *over* a person  
 „ *in* his misfortunes  
 Fail *in* one's attempt  
 „ *of* one's purpose  
 Familiar *with* a language<sup>1</sup>  
 Fatal *to* his hopes  
 Favourable *to* his hopes  
 Favoured *with* one's approval<sup>2</sup>  
 Fawn (verb) *upon* a person  
 Fearful *of* the consequences  
 Feed *on* rice  
 Fertile *in* expedients  
 Flinch *from* danger  
 Flirt (verb) *with* a person

Flushed *with* victory  
 Foiled *in* an attempt  
 Fond *of* jesting  
 Fondness *for* jesting  
 Foreign *to* the purpose  
 Forgetful *of* his object  
 Founded *upon* fact  
 Free *from* blame  
 Fruitful *in* resources  
 Fruitless *of* profit  
 Full *of* joy

Gifted *with* talents  
 Glad *of, at*—the result  
 Glance *at* an object  
 „ *over* a surface  
 Glory *in* one's success  
 Good *for* nothing  
 „ *at* Arithmetic  
 Grasp *at* gains  
 Greedy *of after*—riches  
 Grieve *at for*—an event  
 „ *for* a person  
 Grumble *at* a rule  
 Guilty *of* murder

Hanker *after* wealth  
 Healed *of* his disease  
 Heedless *of* the consequence  
 Hesitate *at* nothing  
 Hinder *from* going  
 Hinge (verb) *upon* a decision  
 Hint *at* a reward  
 Honest *in* his dealings  
 Honoured *with* your confidence  
 Hope *for* success  
 Hopeful *of* success  
 Hostile *to* my advances  
 Hover *over* the nest  
 Hurtful *to* his prospects

Ignorant *of* everything  
 Ill *of* fever  
 Illustrative *of* a question  
 Imbued *with* confidence  
 Immersed *in* pleasure  
 Impart a thing *to* a person  
 Impatient *of* control  
 „ *for* payment  
 „ *at* an event  
 Impelled *by* necessity  
 Impound *over* his head

<sup>1</sup> But a language is *familiar to* a person

<sup>2</sup> But a letter is 'kindly favoured' (*i.e.*, transmitted) *by* a person

Imperative *upon* a person  
 Impertinent *to* his master  
 Implicated *in* the robbery  
 Impose *upon* a person  
 Impress a thing *upon* a person  
 Impute blame *to* a person  
 Incentive *to* diligence  
 Incident (rdj) *to* the matter  
 Inclined *to* indulgence  
 Included *in* the catalogue  
 Inclusive *of* expenses  
 Inculcated *upon* a person  
 Incumbent *upon* a person  
 Indebted *to* the mahajan  
 „ *in* a large sum  
 Independent *of* help  
 Indicative *of* change  
 Indifferent *to* his complaints  
 Indignant *at* his conduct  
 „ *with* him  
 Indispensable *to* success  
 Indulgent *to* his children  
 Infatuated *by with*—his triumph  
 „ *with* a person  
 Infected *with* disease  
 Infested *with* rats  
 Inflicted *on* a criminal  
 Influence *over, with*—a person  
 „ *on* his decision  
 Inform a person *of* a thing  
 „ *against* a person  
 Infringe *on* his rights  
 Infused *into* a mixture  
 Inherent *in* the matter  
 Inimical *to* a proceeding  
 Intent *upon* his studies  
 Intersect *with* each other  
 Intimate (rdj) *with* a person  
 Intoxicated *with* opium  
 Intrench *upon* his rights  
 Introduced *into* a room  
 „ *to* a person  
 Intrude *upon* one's leisure  
 „ *into* a garden  
 Inured *to* fatigue  
 Inveigh *against* injustice  
 Inveigled *into* a scheme  
 Invested *with* authority  
 „ *in* the funds  
 Involved *in* debt  
 Irrelevant *to* the question  
 Irrespective *of* the consequences

Jealous *of* his renown<sup>1</sup>  
 Jest *at* his misery  
 Joy *in* his good luck  
 Judge *of* a question  
 „  
 Lame *of* one leg  
 Languish *for* home  
 Lavish *of* money  
 Law *in* his morals  
 Level (adj) *with* the surface  
 „ (verb) a house *with* the ground  
 „ (verb) a gun *at* an object  
 Liable *to* injury  
 „ *for* his actions  
 Label (noun) *on* a person  
 Listen *to* a person or a speech  
 „ *for* a mispronunciation  
 Long (verb) *for* after—fame  
 Lost *to* all sense of shame  
 „  
 Marry one person *to* another<sup>1</sup>  
 Martyr *to* the gout  
 Maternal (adj) *to* the business  
 Meddle *with* a matter  
 Meditate *upon* a doctrine  
 Meet *with* a rebuff  
 Menace (verb) *with* punishment  
 Mindful *of* his promise  
 Moved *at* the sight  
 „ *by* his entreaties  
 „ *with* pity  
 „ *to* tears  
 Muse (verb) *over* life's changes  
 „  
 Natural *to* a person  
 Necessity *of* the case  
 „ *for* indulgence  
 Need (noun) *of for*—food  
 Needful *for* his wants  
 Neglectful *of* his friends  
 Negligent *in* business  
 Nibble *at* a bait  
 Notorious *for* his crimes  
 „  
 Obedient *to* parents  
 Object (verb) *to* his interference  
 Obligatory *on* a person  
 Obliged *to* a person  
 Oblivious *of* duty  
 Obnoxious *to* a person  
 Observant *of* his wishes  
 Obstinate *in* his conduct

<sup>1</sup> said of the clergyman or the father of the bride. A man *marries* or *is married to* a woman and *vice versa*. Shakspeare speaks of one *per on* *marrying with* another.

Obstructive *to* his design  
 Occupied *with* a business<sup>1</sup>  
 Occur *to* a person  
 Odious *to* a person  
 Offend *against* a rule  
 Offended *with* a person  
                   *at* an action  
 Offensive *to* a person  
 Officiate *for* a person  
                   *in* a post  
 Officious *in* his attentions  
 Ingrate *upon* a patient  
 Operations *against* an enemy  
 Open *to* the sky, *to* conviction  
 Opposed *to* experience  
 Originate *with* a person  
                   *in* a thing  
 Overcome (up) *with* fatigue  
 Overwhelmed *with* grief  
 Parallel *to* a line  
 Paramount *to* everything  
 Parody (noun) *on* a poem  
 Part (verb) *with* a friend  
 Partake *of* refreshment  
 Partial *to* his eldest son  
 Participate *with* a person  
                   *in* his gains  
 Pass *by* his door  
                   *over* his errors  
 Passion *for* gambling  
 Peculiar *to* the case  
 Penitent *for* his faults  
 Pensive *in* his habits  
 Persevere *in* an attempt  
 Persist *in* his purpose  
 Pertain *to* the question  
 Pitch (verb) *upon* one's head  
 Play *at* cricket  
                   *on* the sitara  
 Polite *in* his manners  
                   *to* his friends  
 Popular *with* his neighbours  
                   *for* his kindness  
 Possessed *of* wealth  
                   *with* an idea  
 Precious *to* a person  
 Precluded *from* acceptance  
 Predilection *for* Mathematics  
 Preferable *to* poverty  
 Prefixed *to* a document  
 Prejudice *against* a person  
 Prejudicial *to* his interests  
 Preliminary *to* an inquiry

Prepare *for* action  
                   *against* defeat  
 Preparatory *to* the inquiry  
 Pre-ado *on* the meeting  
 Pretend *to* infallibility  
 Pretext *for* interference  
 Presume *upon* his kindness  
 Prevail *with*, *upon* (i.e., persuade)  
                   a person  
 Prevail *over*, *against* (i.e., overcome)  
                   a person  
 Prevent *from* going  
 Previous *to* an event  
 Pride *in* his birth  
 Privy *to* the secret  
 Proceed *with* a business  
 Prodigal (adj.) *of* expenditure  
 Productive *of* happiness  
 Proficient *in* Euclid  
 Profitable *to* the seller  
 Profuse *of*, *in*—apologies  
 Prohibit *from* coming  
 Prone *to* idleness  
 Proper *for* consideration  
 Proportionate *to* his wants  
 Protect *against* his proceedings  
 Proud *of* his wealth  
 Provide *for* his children  
                   *against* mischance  
 Provident *of* money  
 Pray *at* his doings  
 Pursuance *of* his enquiries  
 Pursuant *to* his enquiries  
 Qualified *for* the post  
 Quarrel *with* a person  
 Quartered *on* the village.  
 Quick *at* Multiplication  
 Ready *for* departure  
                   *at* figures  
                   *in* his answers  
 Reckless *of* the consequences  
 Reckon *on* a profit  
 Reconciled *to* the loss  
                   *with* his opponent  
 Redolent *of* camphor  
 Reduced *to* poverty  
 Refer *to* a matter  
 Regard (noun) *for* his interests  
 Regardful *of* his interests  
 Relapse *into* idleness  
 Relation *to* a matter  
 Relations *with* a person

<sup>1</sup> I sit in a chamber or a house is occupied by a person, and we are occupied in writing a letter



Relative *to* the question  
 Rely *on* a promise  
 Remind a person *of* a thing  
 Remiss *in* his conduct  
 Remonstrate *with* a person  
 Repent *of* a fault  
 Repine *at* misfortunes  
 Replete *with* luxury  
 Repose *on* a bed  
 , confidence *in* a person  
 Repugnant *to* his wishes  
 Require a thing *of* a person  
 Requisite *for* the purpose  
 Resigned *to* his fate  
 Resolved *upon* a course of action  
 „ *into* its elements  
 Resort *to* strong measures  
 Respect (noun) *for* his matter  
 , *of* a master  
 Respectful *to, towards*—one's superiors  
 Responsible *to* the law  
 , *for* his actions  
 Restricted *to* a low diet  
 Result (noun) *of* the examination  
 , (verb) *from* *in*—his failure  
 Retentive *of* facts  
 Revel *in* luxury  
 Rich *in* houses  
 Rid *of* the business  
 Rob a person *of* a thing  
 Rule *over* a country

Sacred *to* his memory  
 Sanguine *of* success  
 Satiated *with* enjoyment  
 Satisfied *with* a little *of* the truth  
 Search *for, after*—happiness  
 , *'in search of* happiness'  
 Secure *from, against*—attack  
 Sensible *of* your kindness  
 Sensitive *to* blame  
 Serviceable *to* a person  
 Short *of* money  
 Sick *of* doing nothing  
 Side (verb) *with* a person  
 Significant *of* his intentions  
 Similar *to* this  
 Slothful *in* business  
 Slow *of* speech  
 , *at* his business  
 Slur (verb) *over* the matter  
 (noun) *on* his character  
 Smile *at* (*re, deride*) his folly  
 „ *upon* (*re, favour*) his attempt

Snatch *at* an opportunity  
 Solicitous *of* a reply  
 Sorry *for* his misfortunes  
 Sprung *of* blame  
 Specific *for, against*—cholera  
 Speculate *in* shares  
 „ *upon* possibilities  
 Spite *against* a person  
 Stained *with* vices  
 Stare *at* a person  
 , a person *in* the face  
 Strip a person *of* his property  
 Subject *to* his decision  
 Subordinate (adj) *to* this  
 Subscribe *to* a fund  
 Subsequent *to* an event  
 Subsist *upon* rice  
 Subversive *of* discipline  
 Succeed *to* an estate  
 , *in* an undertaking  
 Succumb *to* difficulties  
 Sufficient *for* the purpose  
 Suited *to, for*—his object  
 Suitable *for* the purpose  
 , *to* his income  
 Sure *of* success  
 Susceptible *of* explanation  
 Suspicious *of* his intentions  
 Sympathise *with* a person  
 Sympathy *for* a person  
 Synonymous *with* that

Jamper *with* the accounts  
 Temperate *in* his diet  
 Tenacious *of* his rights  
 Think *of* me  
 , *on, over*—my advice  
 Tired *of* waiting  
 , *with* his exertions  
 Trample *upon* justice  
 Transported *with* joy  
 Treat *of* a subject  
 Trrench *upon* his rights  
 Trifle *with* his feelings  
 Trust *in* his promises

Umbrage *at* his conduct  
 Unison *with* his character  
 Uphold a person *with* a thing  
 Urge *upon* his consideration

Vain *of* his fine clothes  
 Variance *with* a person  
 Veiled *in* mist  
 Versed *in* Science

Vested <i>in</i> a person	Warn a person <i>of</i> his danger
Vexed <i>with</i> a person	" a person <i>against</i> another
" <i>at</i> a thing	Wary <i>of</i> his schemes
Victim <i>of</i> his oppression	Wear <i>of</i> his delays
" <i>to</i> jealousy	Wedded <i>to</i> his studies
Victorious <i>over</i> difficulty	Wink <i>at</i> his carelessness
Vie <i>with</i> a person	Wish <i>for</i> quiet
Void <i>of</i> meaning	Worthy <i>of</i> praise
	Wrestle <i>with</i> difficulties
Wait <i>upon</i> (i.e. attend) a person	
" <i>for</i> (i.e. stay for) a person or thing	Yield <i>to</i> persuasion
Want (noun) <i>of</i> money	Zealous <i>for</i> liberty
Wanting <i>in</i> consideration	Zest <i>for</i> enjoyment

## APPENDIX E

## TEST EXAMINATION QUESTIONS

[The arrangement is purposely made promiscuous]

1 Classify the following nouns *Chatterjee, river, senate, jury cap, pitch* What sort of noun is *pitch* as distinguished from *pitchcraft*?

2<sup>a</sup> Define a *root* and a *stem*, and give an example of each Make a list of six words each, with their meanings, derived from (1) the Greek root *LOG* *discourse*, (2) the Latin root *POS*, *place*

3 Explain clearly the uses of the preposition *to* in the following sentences —

(a) Our Punic faith is infamous, and branded *to* a proverb —  
*Addison*

(b) All this is nothing *to* the purpose

(c) All that they did was piety *to* this — *Ben Jonson*

(d) Face *to* face

(e) This is good *to* eat

4 Give any five Teutonic Suffixes, with examples Derive *shamefaced, burton, worship, cripple*

5 'Their own pedlar principle of *turning* a penny' — *Adams*

Explain this idiomatic use of the verb *turn* Mention any other idiomatic uses of the same verb, and endeavour to trace them up to its original signification

6 'A house *to* let,' 'Razors made *to* sell' Are these expressions correct English? If so, how would you defend them? In the phrase, '*drinking* water,' parse *drinking*

7 Show, by examples, the difference between the synonyms —

(1) *Desist, leave, relinquish, for sale, abandon*

♣ (2) *Rage, irration, anger*

♣ (3) *Innocent innocuous*

8 Define an *Adverb, Preposition, Conjunction*, and give the derivation of the words Form a sentence containing each of the above and underline them

9 Show with examples, the difference between (1) *Cognate Derived*, and *Naturalised* words, (2) *Simple* and *Compound* words

10 Write down (a) The diminutive of *duck, stream, hill, animal, dear*, (b) the plural of *leaf, goose, son-in-law, radius, church, madam*, (c) the feminine of *bean, stag, hero, poet, emperor, actor*, (d) the preterite and past participle of *sing, forget, drive, shake, swim, steal, tread, win, ware, swell*

11 From what languages are the following words derived *potato* *lepot*, *qong umbrell*, *barriade*, *bonapart*, *hondah*, *muslin*? By what name may this class of words be called?

12 Draw up a genealogical table illustrating the descent of the different stocks of language from the Aryan Family, showing their various branches

13 Write down the comparative and superlative of—*good* *truthful* *ill*, *bitter*, *gay*, *modest*, *useful*, *patient*, *frugal* *red*, *rough*, *late*, *bad*, *far* *nigh*

14 Define *Accent* Distinguish the different meanings of the following words according to their accent *record*, *concert*, *rebel* *invald* *con* *nie*, *incense* *supine* Show the influence of *accent* upon the following words by deriving them *bishop*, *story*, *dropsy* *palsy*, *provvy*, *comrade* How does *accent* differ from *emphasis*?

15 Give the derivation and meaning (by short sentences) of the following words *absolve*, *hyped*, *dispose*, *convenience* *cycle*, *gladiator*, *latent* *sequence* *resurrection*, *phonography*, *renegade*, *technical*, *obsolete*, *sterling*, *inadvertent*

16 What are *Co ordinative*, what *Subordinative*, Conjunctions? Write down a sentence illustrative of each Give all the uses of *or*, with examples

17 Write three letters—

- (1) To a friend describing the premises, studies and games of your school or college
- (2) To the head of a department asking for a situation
- (3) To the head-master of your school, asking for leave of absence in consequence of illness

18 'There they (i.e., wild beasts) are free,  
And howl and roar as lilies them'—*Conper*

Explain clearly the construction of the clause in italics, also of the expressions, *methinks*, *miscreants*, *me lists*, *please God*

19 What two ways are there in English of expressing the Possessive Case? What is the distinction observed in their usage? Write down the Nom and Poss Cases, Sing and Plur, of (1) *John*, (2) *Charles*

20 Mention any five nouns that have two plural forms with different meanings Give the plurals of *Ottoman*, *Dutchman*, *Mussulman*, *German*, *Frenchman*, *Norman*, *Brahman*, *Mr*, *Mrs*, *man servant*, *man stealer*

21 Explain clearly the difference between—

- (a) A most entertaining book
- (b) The most entertaining book
- (c) Too entertaining a book
- (d) A very entertaining book

May we say 'a best book'? If not, why not?

22 Define an *Adverb* state the various ways of forming adverbs in English Comment on—

- (a) To live soberly, righteously, and godly—*E B*
- (b) Who have died *holily* in their beds—*Shaks*
- (c) This is the *very* place for me

23 Comment on the italicised words in—

- (a) They all cried, 'That's *him*'
- (b) You are much stronger than *me*

- (c) Than *whom* no better judge is on the bench  
 (d) Every one must judge of *their* own feelings — Byron

24 What is the difference between a *Transitive* and an *Intransitive* verb? Give the meaning and principal parts of each of the following and say whether it is transitive or intransitive *lie* (to speak falsely), *lie* (to recline) *lay*, *raise*, *rise*, *sit*, *set*, *fell*, *fall* *loose*, *lose*, *san*, *say*, *see*, *sow* *sown* Explain the difference between *born* and *borne*

25 Define a *Preposition* Give six instances of *Compound Prepositions* Parse the words in italics in the following sentences —

- (a) He had been there *before*  
 (b) He went *before* sunrise  
 (c) He went *before* the sun rose

26 Add appropriate prepositions to the following words, in short sentences — *transpass*, *differ*, *acquainted* *inadequate*, *tyrannical*, *angry*, *desirous*, *encroach*, *addicted*, *amenable*, *besmeared*, *resort* *devoted*

27 Give the derivation of *simple*, *real*, *martyr*, *ambition*, *candidate*, *vaunter*, *squirrel*, *pagan* What word of English derivation has gained a similar meaning to that of *pagan* in an exactly similar way?

28 Explain the difference between (forming sentences to illustrate your meaning) —

- |  |  |
|--|--|
| (a) <i>Habit</i> , <i>custom</i>           | (d) <i>Tell</i> , <i>say</i>                   |
| (b) <i>Stop</i> , <i>stay</i> <i>dwell</i> | (e) <i>Discover</i> , <i>incent</i>            |
| (c) <i>Cheerfulness</i> , <i>mirth</i>     | (f) <i>See</i> , <i>look</i> , <i>perceive</i> |
- Give synonyms for *foretell*, *sympathy* *supposition*

29 Write down ten words with their meanings, derived from the Latin root *reg* o, *rect* um, rule

30 State the difference in usage between *thy*, *thine*, *of thine*

What is the force of the italicised words in—

- (a) Those eyes *of thine* are lodestars  
 (b) Look through *mine* eyes with *thine* — Tennyson  
 (c) 'Is this your watch?' — 'No, it is *none of mine*'  
 (d) This is *none of my* doing

31 Give three instances of nouns that have (a) no singular number, (b) no plural number, (c) two meanings in the singular, and only one in the plural

32 Comment on the correctness of the spelling, syntax, or usage of the italicised words in—

- (1) Birds in our wood sing, ringing thro' the *callies* — Tennyson  
 Some whom he might condemn to work in the *galleys* — Buell  
 (2) Natives of India generally have black *hairs*  
 The *hairs* of your head are all numbered — E B  
 (3) *Riches* take to *themselves* wings — E B  
 And for *that* riches, where is my deserving? — Shaks  
 (4) His knowledge of *optics* is greater than his knowledge of *logic*  
 He teaches *gymnastic* while his sister does *nool-works*  
 He is reading the *noils* of Shakspeare

33 Explain the construction of the italicised expressions in—

- (a) *A thousand* men went  
 (b) *Many a* man went

- (c) *A great many men went*  
 (d) 'They have not shed *a many tears*,  
 Dear eyes, since first I knew them well'—*Tennyson*

34 Give the different meanings of *change, main, grateful, hard* Illustrate by examples

35 Correct the following, giving the true idiom —

- (a) He ought to turn over *a new page*  
 (b) We ought always to provide *amends* for wrong doing  
 (c) I am afraid I shall not reach the train it starts at 8 30 o'clock  
 (d) Wrong or right I am determined to go  
 (e) His friends washed in tears stood round his bed  
 (f) I cannot sit on the bench there is no place  
 (g) The History is *a* hardest subject to learn well

36 Classify and explain the compound words—*break-fast, land-man, blood shed, glow worm, name sake, God send, bake house, heart sick*

37 Give twelve words, with their meanings, derived from the Greek root *grapho* write

38 Show the meaning of the prefixes, in giving the meaning of the following words—*cradus, heterodox, hypocritical, hemisphere, metamorphosis, sympathy, euphony*

39 Supply more suitable words than those in italics in the following —

- (a) America was *invented* by Columbus  
 (b) England expects every man to *perform* his duty  
 (c) The prisoner was set at *freedom*  
 (d) A coat will *defend* you from the weather  
 (e) He is *a noted* gambler and ruffian  
 (f) He *refrained* from food for *a* whole day  
 (g) Who *erected* this machine?

40 Turn the following sentences into an *interrogative* form, retaining the force of the original —

- (a) Pleasure ought not to be pursued at the expense of health,  
 (b) Surely the reward is great  
 (c) Beauty is vain, and earthly hopes are transitory  
 (d) Nowhere is there perfection, nowhere happiness in this world  
 (e) Everywhere man lifts up his hand against his fellow men  
 (f) Satan, I know thy strength, and thou know'st mine

41 Substitute simple *English* verbs joined with adverbs or prepositions, for the italicised *Latin* derivatives in following —

- (a) You must *dismiss* these men  
 (b) Can you *discern* the sense of these words?  
 (c) The gain will not *compensate* the trouble  
 (d) Man cannot thus *avert* the wrath of his Creator  
 (e) The publication is *postponed* till next year  
 (f) People will be sure to *divide* you  
 (g) The police *ejected* the man who made the noise  
 (h) Some mention of this should be *inserted* here  
 (i) He is said to have *destroyed* himself

42 What is the *Cognate Object*? Give an example of it How would you explain the italicised expressions in—

- (a) I did not *sleep a wink* last night
- (b) He *elbowed* his way through the crowd
- (c) He *stole* a sidelong glance at me
- (d) The monk *was biding* his beads,
- (e) He *is playing* a double game

Give the meaning of each sentence

43 Write down the possessive singular and plural of—*monley* *nisi* *people*, *Ram*, *Moses*, *musician*, *brother*, *school*, *river*, *roman*, *empress*

44 Discuss the forms—*worse*, *less*, *better*, *rather*, *first*, *its* Why not *it's*?

45 What is the difference in modern English between the usage of—*no*, *not*, *nay*? When should the negative precede the verb?

46 Give three sentences illustrating the different uses of the word *too* Point out, in short sentences, the different grammatical values of—*some*, *few* How does *few* differ from *a few*? Parse *any* and *one* in—

- (a) Have you *any* pens?—No, I have not got *any* Is he *any* better to day?
- (b) Two heads are better than *one* *One* man's meat is another man's poison *One* ought to act for oneself I met *one* Mr Jones, yesterday Give me a mango, a big *one*

47 Enumerate and give examples of the various ways in which the words *it*, *should*, *may*, *there* are used

48 Give the rule for the use of *he shall* and *he will*, and justify or correct —

- (a) When *will* we have the pleasure of seeing you?
- (b) *Shall* I die if I drink this?
- (c) I *will* be much obliged if you will do this
- (d) We *will* see you to-morrow, I hope
- (e) The lecture *shall* end with a quotation from Bacon
- (f) There *shall* be a holiday to-morrow

49 Give the main rules for the Sequence of Tenses in English, and justify or correct —

- (a) He said he will write to you to-morrow
- (b) Wherever I went I have seen nothing but misery
- (c) Go where I will, I saw nothing but misery
- (d) When do you intend to have finished your book?
- (e) When did you intend to finish your book?

50 Give words containing the following Prefixes and Suffixes and state which of them are Teutonic and which are Romance —*for* *re-* *per-* *bi-* *dis-*, *age-*, *ness*, *-ling*, *-ment*, *-ist*, *-ose*, *-ed*

51 Distinguish (with examples) between the force of—

- (a)  $\left\{ \begin{array}{l} I \text{ speak,} \\ I \text{ am speaking,} \\ I \text{ do speak} \end{array} \right.$
- (b)  $\left\{ \begin{array}{l} I \text{ spoke,} \\ I \text{ was speaking,} \\ I \text{ have spoken} \end{array} \right.$

52 What are the main rules as to 'Order of Words,' in an English sentence? In what instances is the nominative put after the verb?

53 Give the meaning of the following sentences, and parse the word *but* and the word next after it in each instance —(a) I can *but* go

(b) I cannot *but* go (c) There were none *but* went (d) All went *but* him (e) All *but* he went (f) *But* me no buts

54 Give sentences to exemplify the use of *still*—as a Verb, a Noun, an Adjective and an Adverb, also of *since*—as an Adverb, a Preposition and a Conjunction

✓ 55 Give the primary meanings of the following verbs, and shew by examples their use with the prepositions mentioned —

Take	to, after, off, in, up,
Get	off, over, up,
Give	up, in, out,
Draw	in, out, off, up

56 Turn the following into Indirect Narration —“The people began to rejoice, saying, ‘The gods are come to avenge the arrogance of the nobles let us not give in our names for it is better to die altogether than one by one. Why should we always be fighting let the nobles turn soldiers that the perils of warfare may be felt by those that get the rewards’”

57 What is meant by the *Degradation of Words*? Give the earlier meaning and the degraded meaning of the following *counterfeit*, *specious*, *insolent conceit animosity*, *uncouth*. Also give three instances of the *Illation of Words*

58 Distinguish between *Metaphor* and *Simile*. Give an example of each and change the one into the other

59 Parse fully the underlined words —

- The more the merrier*
- He did not go, *no more did I* (Why not ‘I did?’)
- This wall is *six feet high*
- What *wright* do you ride?
- This gained *him* renown
- To reign is worth *ambition*
- She had the Asiatic eye, *all love half languor, and half fire*
- Half* a loaf is better than no bread

60 In the following sentences change the verbs of the active voice to passive, and of the passive to active, without materially altering the sense —

- The master *found* fault with the boy
- They *refused* him admission
- Touch* me at your peril
- You *are thought* to have done this
- I *shall be obliged* to go
- Having been taken* prisoner frequently, he fears to leave the city
- This race *was run* very quickly
- I *would do* this for you willingly

61 Give the various modes of denoting Gender in English with examples. What is meant by the *Common Gender*? Give instances. Discuss the forms—*widow*, *spinster*, *widard*, *lass*

62 Correct —

- He entered head and heart into the business
- I had the presence of mind as to think
- There is no use of acting thus



- (d) His design was in order to be made king
- (e) He gave me opportunity for reading the letter
- (f) Give over of doing this
- (g) Each of us have separate rooms to sleep in
- (h) I had several students died in my school
- (i) He has eaten no bread nor drunk no water for two and a half hours
- (j) Either you or I are in the wrong
- (k) Such expressions sound harshly
- (l) Let you and I go together
- (m) He confused up two different things — *Bell*

63 Parse the words in italics in the following sentences —

- (a) He, *knowing* my intention, refused
- (b) I recommend your *drinking* this
- (c) The *dawning* light
- (d) Thou art lovelier than the *coming* of the spring
- (e) These clothes want *washing*
- (f) A new work is *preparing* for the press

64 Write down the Preterite and the Past Participle of the following verbs, giving both forms where two forms occur — *behave, clothe, dig, quid, strike, melt, help, light, kneel, gild, speed, pay, knit, quit, hen, bid, get, shear, spit, straw, stride, tear, glare*

65 What is the difference in the usage of the past participles — *drunk, drunken, molten, melted, cloven, cleft, hung, hanged, worked, wrought, held, holden, gilt, gilded, bended, bent* ?

Illustrate by examples

66 State the modes of forming the Plural in English. Give four instances of nouns that have a different meaning in the plural from that which they have in the singular. Give the plural of *brother, journey, stove, seraph, virtuoso, memorandum, fish, cow, penny*

67 Define a *Relative Pronoun*. Give the rule for the agreement of the relative with its antecedent. In what instances is it incorrect to use the relative *that* instead of *who* or *which* ?

68 Give six cognate sets of words allied to each other as *root words, primary derivatives, secondary derivatives, and compound words, e.g.* —

ROOT	PRIM DER	SEC DER	COMP
<i>Glass</i>	<i>glaze</i>	<i>glazier</i>	<i>glass house</i>
<i>Strong</i>	<i>strength</i>	<i>strengthen</i>	<i>strong-hold</i>

69 Define the following figures, giving an example of each — *Hyperbole, Metonymy, Apostrophe, Antithesis, Climax*

70 Discuss the correctness of the following —

- (a) Neither Charles nor William were there
- (b) The lame man asked an alms
- (c) He is of all others the ablest writer they have
- (d) Are either of those horses yours ?
- (e) There let him lay — *Byron*

71 Give the simple Latin form, with meaning from which the following words are derived — *captiv, conduct, continent, translate, pendulum, sedentary, perspire, corpulent, judgment, apartment, epicure, post script*

72 Distinguish between *emigrant*, *immigrant*, *eminent*, *imminent*, *eruption*, *irruption*, *loath*, *loathly*, *efface*, *disface*, *principle*, *principal*, *resident*, *preident*, *practice*, *practise*, *corpse*, *corps* Exemplify by short sentences

73 Append in short sentences the appropriate prepositions to the following words — *fiorn*, *adopted*, *independent*, *acquiesce*, *reconcile*, *inculcate*, *inform*, *endowed*, *confide*, *pursuant* — *موفق*

74 Define the term *Subject* Point out the Subject of the sentence in—

- It was with the deepest regret that I left him
- To reign is worth ambition
- There is nothing wanting now but rest and quiet
- Whatever is is right

75 Define the term *Predicate* Point out the Predicate in—

- Three times nine is twenty seven
- He struck the man dead
- The wedding is to be to morrow

76 Define the term *Gender* Point out and account for the Gender of the following italicised words —

- That mare is a very good horse for work
- What a pretty little girl *it* is
- Dr. Mary Walker is the *author* of several works
- The moon hath raised *her* lamp above
- Winter* came the wind was *his* whip
- Love* should have some rest and pleasure in *himself*
- Love *virtue* *she* alone is free — Milton

77 Compose sentences to show the correct use of—*older*, *elder*, *later*, *latter*, *littl a littl*, *one another*, *one with another*, *once*, *at once*, *once for all*, *once in a way*, *once an again*

78 Explain the force of the prefixes and suffixes in—*anarchy*, *goodness*, *circumjacent*, *sluggard*, *darling*, *glimmer*, *blackish*, *magnify*, *boyhood*, *to day*, *infer*, *insolent*, *abroad*, *apathy*, *asterish* — *موفق*

79 Explain briefly the difference between *shall* and *will* in interrogative sentences, and justify or correct the following —

- Will* we see you here to morrow?
- Shall* you go to the auction?
- Will* you go to the auction?
- I *will* be glad to see you
- I *shall* give you timely notice of my success

80 What is a *Homonym*? Give an instance State the different meanings and derivations of the words—*sound*, *mole*, *quene*, *host*, *quarry*

81 Give instances of Prepositions used as Adverbs and as Conjunctions (1) Parse *away* in—

- He went *away* in a rage
- This is far and *away* the best
- Away*! I will not hear you
- The Thugs made *away* with him

(2) Parse the italicised words in—

- The river ran *purple* to the sea
- This the *only* way to do it
- I will do it *only* this *once*
- He is a *seldom* contributor.

82 Explain and give examples of—(1) Substantive, (2) Adjective, (3) Adverbial Clauses Analyse —(a) It is not true that he said so (b) Give me what I ask for, (c) He spoke loud that I might hear him

83 Give the plural of —*ox, tooth, fly roof, cargo count martial, lieutenant governor book case formula* Comment on the forms *children, brethren*

Mention six nouns (1) that have no singular, (2) that have no plural number

84 Derive—*gossip, detest enslew heathen, charnel Bedlam cherry, talents, dexterity* Mention any other English words having a similar derivation to that of *cherry*

85 'By this the storm grew loud apace' — *Campbell*

Explain clearly the meaning of *by* here, and trace this meaning up to its primary one Derive and parse *apace*

86 Show clearly, giving examples the difference between (a) a Simple, a Complex and a Compound sentence, (b) the Direct and Indirect form of Narration

87 'The gifts the father gave be ever thine' — *Pope's Homer*

Parse *be* in this passage State exactly what part of speech *thine* is What are its uses? State the object of *gave*

88 Enumerate and give examples of suffixes forming Diminutives, distinguishing those that are Teutonic from those that are Romance

89 Parse and explain the italicised words in the following sentences —

- (a) You *need* not go at once
- (b) I *needs* must go at once
- (c) This is not *worth* much
- (d) Woe *worth* the day'
- (e) You must *do* as you are told
- (f) This will never *do*

90 Explain the meaning of the following sentence according as the adverb *only* is placed (1) before the verb (2) after the verb, (3) at the beginning of the sentence, (4) at the close of the sentence

'He *only* travelled to dispel his gloomy thoughts'

91 Correct the following sentences and explain the nature of the errors —

- (a) In his bankrupt circumstance he prefers a pension to be substituted by a sum of ready money
- (b) The lecturer said that a luxuriant vegetation always required an abundant supply of heat and moisture
- (c) This is the man whom everybody said was off his wits

92 Explain the meaning of the Prefixes in the following — *non grammatical, ex emperor, pseudo patriot, de odorous* Show by examples the depreciative force of the suffixes *-id, -ster, -ling -est, -ish, -ism*

93 What is the difference in modern English between the uses of *thou* and *you*? Account for the forms—*myself, himself, herself, itself*

94 Derive and give the exact meaning of the grammatical term *Reciprocal* 'They love one another', parse *one*

95 Classify and give the meaning of the following compounds — *time-server, drift wood, stumbling block, strong hold, proud proud hush*

*money, light hungered, over-hear* State what Parts of Speech the components of the compounds are

96 'Language may be *affected*, but not *affecting*'—*Goldsmith*

Explain the difference of meaning between the two words in italics Also between—(1) *corporeal* and *corporal*, (2) *stationary* and *stationery*; (3) *verity* and *veracity* Form sentences in illustration

97 Explain the words in italics in the following phrases — a *standard* writer, a *dry* jest, an *indifferent* physician, a *handsome* subscription, the *generous* bowl, the *late* Keshub Chunder Sen, in *round* numbers, this is of the *last* importance, gone *for good*, the *main* thing, a *sound* flogging, they came to *high* words, a *broad* hint, a *flat* refusal, a *hard* bargain, a *rough* guess

98 At what different periods have Latin words been introduced into English? Illustrate your answer by three words under each period

99 State (1) the *old* and (2) the *modern* meaning of the following words — *naive*, *fond*, *miscreant*, *frightful*, *silly*, *secure*, *annoy*, *knight*

100 What is *Personal Metaphor*? Give an example of it What do you understand by 'a confusion of metaphors?' Form an instance

Turn the Metaphor in the following sentence into a simile — 'Confidence is a plant of slow growth in an aged bosom'

101 Write explanatory or grammatical notes on the words in italics in the following —

(a) If thou *beest* he — *Milton*

(b) The rest *were* long to tell — *Id*

(c) Then her countenance *all* over

Pale again as death did *prove* — *Tennyson*

(d) The clouds *were* lifting, it will soon be fine

(e) This carriage *pulls* very easily

102 To what family of languages does English belong? In what sense is English said to be a *Teutonic* rather than a *Romance* language? Between about what dates would you place the following — (1) Old English, (2) Middle English, (3) Modern English? Whence were derived such local names as *Launceston*, *Stratford*, *Lincoln*, *Portsmouth*, *Fossbury*? Explain them

103 Correct the following sentences, where any mistakes occur, giving the reason for your correction in each case —

(1) He is over his ears and his head in love

(2) From last to first he never lost hope and heart

(3) He said to accept your kind invite

(4) This book is different to the one of my brother's

(5) Boys act wrong when they try to deceive each other

(6) He encouraged me for applying after the post

104 What is meant by the *Absolute Case*? What case was this in *old*, and what is it in *modern* English? Give instances

'Nestor, *his age notwithstanding*, appeared on the field'

Explain the construction of the clause in italics

105 What is an *Auxiliary Verb*? State all the uses of the auxiliary verb *do*, giving examples Explain the meaning and construction of the following — (a) I am going, (b) I am to go, (c) I am to blame

106 What two ways are there of expressing *Multiplicatives* in English? Give the first three *Cardinal* and the first three *Ordinal* adverbs. How are the former derived? Whence do we get the numeral *second*? What was once used in its stead?

107 Decline the true Personal Pronouns. What class of pronoun is *he—he—it*? Show, giving examples, when the possessive pronoun *my*, and when *mine*, should be used. Form sentences illustrating the correct use of *each other* and *one another*.

108 What is the difference between the uses of the Infinitive in the following sentences —

- (1) Boys like *to play* (2) The boy went *to fetch* the book

Explain clearly the two constructions. What Part of Speech is the *to* of the infinitive mood?

109 Explain the difference of meaning between (1) *decey, descry*, (2) *verbal verbose*, (3) *depreciate, deprecate*, (4) *gentle, genteel*, (5) *humane, human*, (6) *populous, popular*, (7) *observance, observation*, (8) *variance, variation, variety*, (9) *funeral, funereal*, (10) *compliment, complement*, (11) *proscription, prescription*, (12) *physic, physique*, (13) *junction, juncture*.

110 What is a *Hybrid*? Why is it so called? Give an example. Give the derivation of *demigod*, *somnambulist*, *humloom*.

111 *Swine, line, brethren, chicken, well in, women*. Some of these are singular, others plural, classify them.

112 Form nouns denoting office or jurisdiction from the following — *protector, pope, bishop, professor, pontiff, apostle, earl, lady, Christian, sheriff*. What is the force of the suffixes in—*golden, whitish, joyless, gladsome*?

113 Alter the arrangement of the italicised clauses in the following sentences so as to place the nominative *after* the verb —

- (a) *If he were in town* he would be present.  
(b) *The man replied* 'Alas! I must submit to these conditions.'  
(c) Then all in a moment, *the signal flew up and the guns went bang*.  
(d) *He no sooner heard this* than he fled.  
(e) *The vanity of our life is such*, that we are seldom quite contented.  
(f) *Here his head rests* upon the lap of earth.

114 What are *Strong* and what are *Weak* verbs? Give examples. Give the present and the preterite tenses answering to the past participles—*clad, shod, shorn, woven, slain, clung, bidden, strown, sought, crept*.

115 Substitute simple English verbs followed by prepositions used adverbially, for the italicised Romance verbs in the following sentences —

- (a) He is *progressing* in his studies.  
(b) This must be *deferred* till to-morrow.  
(c) He *proceeded* to remark that, &c.  
(d) I have *published* a new work.  
(e) He was much *displeased* at my conduct.  
(f) I intend to *expose* him for acting thus.

116 Write an imaginary conversation between two Englishmen, A and B, upon the climate of India.

117 What is *Punctuation*? Mention the chief stops Punctuate the following sentence, putting capitals, quotation-marks, &c., where necessary —

do they know nothing of her mr fenwick said she she has gone away he replied probably to london we must think no more about her mrs brattle at any rate for the present i can only say that I am very very sorry that i brought you here

118 Correct any errors of arrangement in the following sentences —

(a) The king ordered the rebels to be slain, who had never been cruel before

(b) He determined unhesitatingly to go at once

(c) He did not intend to hurt the man but only to frighten him

(d) This language is not only hard to write out also to read

(e) A mountain was in sight with at its foot a small but picturesque village

State the rule violated in each case

119 Distinguish between (giving examples) —(1) *mundicity*, *mundacity*, (2) *impious*, *imperial*, (3) *recurrent*, *revertent*, (4) *continuous*, *continual*, (5) *signification*, *significance* What two different meanings have the verbs *examine*, *reflect upon*?

120 Write down briefly, in English the substance of any English or Indian fable or story that you may remember

121 Write down opposite to the following words their correct pronunciation in English —*route*, *suite*, *trait*, *charm*, *lever*, *medicine*, *antipodes*, *contrary*, *miscellany*, *measured*, *coquet*, *lady*, *knowledge*, *again*, *against*, *often*, *hasten*, *apostle*, *humble*, *herb*, *virtuals*, *reason*, *hough*, *sough*, *gauge*

122 Form *Diminutives* from the words—*verse*, *man*, *eagle*, *goose*, *seed*, *lamb*, *flower*, *dear*, *tail*, *part*, *hill*, *sack*, *hump*

123 Show clearly (giving examples) the difference in meaning between—(a) *sensuous*, *sensual*, *sentient*, *sensitive*, *sensible*, *sensational*, *sentimental*, (b) *adverse*, *obverse*, *inverse*, *diverse*, *converse*, *perverse*, *reverse*

124 Correct any grammatical errors that may occur in the following —

(a) I have have not seen him since the last three weeks

(b) Either the parents or the son has acted imprudently

(c) Both he and I has refused to go

(d) Neither he nor I are in the wrong

Give the rule in each case

125 Form nouns denoting State, Condition, or Quality from—*private*, *pilgrim*, *abound*, *vacant*, *elegant*, *punish*, *weary*, *timid*, *depart*, *blame*, *pursue*, *young*, *similar*, *atheist*, *false*, *flatter*

126 Parse the italicised words in the following sentences —

(a) He has done little more than *make* a beginning

(b) He did nothing but *laugh*

(c) He *more* than *hesitated*, he refused point blank

(d) No sooner *said* than *done*

(e) A soldier obeys his orders, and *no more*

(f) I had rather die than *alarm* the child

Explain the construction of 'I had rather die'

127 Turn the sentences (a) 'You did it,' (b) 'Nobody thinks so,' so as to make *you* and *nobody* emphatic May 'it is' be followed by a plural noun?

128 'O argument blasphemous, false, and proud!'—*Milton*

Scan this line What is the general rule for the accentuation of Romance words of more than one syllable in English? Give instances

Show where the accent falls in the following —*pious, impious, humane, inhuman, potent, impotent, secure, insecure, clement, inclement, migrate, immigrate*

129 'Little or no tail she (the mole) has, because she courses *it* not on the ground, like the cat or mouse'

Explain this use of *it* What other uses has *it* in English? Illustrate your meaning by examples

130 Explain the idiomatic uses of the verb *fall* in the following sentences —

(a) As it *fell* upon a dry

(b) See that ye *fall* not out by the way —*E B*

(c) Dinner was brought in, and we *fell* to at once

(d) She *fell* a licking her puppy

Discuss the use of *a* in (d)

131 Derive and explain the words in italics in the following —

*Implicit* confidence, *tacit* approval, *precarious* happiness, *condign* punishment, *personal* considerations, *mutual* admiration, *deceitful* measures, an *apparent* contradiction, a *saving* clause, *real* property, *passive* endurance, *positive* destitution, *comparative* luxury, of *relative* importance

132 'My soul *turn* from them, *turn* we to survey'—*Goldsmith*

Parse the two words in italics Also parse *turn* and *let* in 'let us turn'

133 How are the words of a language formed? Explain into what two classes Compound Words may be divided Analyse and compare —(1) *nor* day, *day* *work*, (2) *mill* *hand*, *hand* *mill*, (3) *horse* *race*, *race* *horse*

134 'He had just stepped upon the threshold of learning'

What figure of speech have we in this sentence? Put it into the form of a *Simile* What is *Metonymy*? Give an instance

135 Parse the words in italics in the following sentences —

(a) He finished the work *as* I directed

He is *as* good *as* he is great

*Timoleon*, *as* you know, acted wisely

(b) *There* was at Venice a certain merchant

*It* now happened that Ram returned home

(c) Was there ever *such* self-possession?

136 What is a *Principal Sentence*, and a *Subordinate Sentence*? Analyse the following —

(a) The earth must be a globe, because its shadow in every position is round

(b) The shadow of the earth in every position is round, therefore the earth must be a globe

137 Correct any errors in the use of the Prepositions in the following — (a) They accused him for neglecting his duty (b) A man on whom you can confide (c) They were detained at France (d) This is very different to that (e) I cannot agree with your proposal (f) He killed seven birds in one shot (g) I ought hold upon him at the left arm (h) I am living at Calcutta (i) I cannot comply to your request (j) There is no reason of going there (l) All this is foreign from the subject (l) My wishes are opposed in every turn

138 Illustrate by short sentences the possessive singular of the following nouns — *conscience, lady, Xerxes, goodness, duchess, negro, peace, James, carriage, people, ostrich, Jewess*

139 Point out the chief differences between the diction of *Prose* and of *Poetry* Turn the following passage into simple Prose —

This world is *all* a *flecting* show,  
For man's illusion given,  
The smiles of joy, the tears of woe,  
Deceitful shine, deceitful flow,—  
There's nothing true *but* Heaven! (*Moore*)

Parse the italicised words

140 What is *Idiom*? Give the rule about the translation of idioms from one language into another Explain the Particularisation of words and phrases, giving four examples

141 Write a brief descriptive essay on 'School Life,' introducing the following synonyms — *power, force, authority, vigour, strength*

142 Write down in full, and give the meanings of the following contractions — A D, B C, MSS, *ie, q, v, z*, N B, D V A M, P M, M A, L L D, *inst, ult, prox, ent, lb, 8vo, eg, etc, id, ibid, Co, St, Anon, nem con*

143 Mention all the different Parts of Speech Compose simple sentences to illustrate each, underlining the words given in illustration in each sentence

144 How does *blank* verse differ from *rhyming* verse, and *metre* from *rhym*? What is *Alliteration*? Give any examples of it

145 Show how the meaning of the words *shears, share, shore, slener*, plough *share* *score, scare, share* (portion), *shred, sharp, sheer* (verb), *short* may all be traced up to the Root *SCAN*, to cut

146 What Latin Prefixes (with their meaning) are contained in the words—*afraid, strange, enemy, pulchrum, sovereign, outrage*? Give the meaning of the Prefixes in *ex editor, sub editor, pro editor, vice editor* What is the meaning of *de* in *de viate, de cipher, de-fault, de-formed*?

147 Distinguish between—(1) *discomfort, discomfit*, (2) *council, counsel*, (3) *unison, union*, (4) *venial, vernal*, (5) *collision, collusion*, (6) *tenor, tenure*, (7) *allusion, illusion*, (8) *pallet, palate*, (9) *apposite, opposite* Illustrate your answer by short sentences

148 Explain clearly the difference between an *Abstract* and a *Concrete* noun, giving an example of each Parse and explain the use of the italicised nouns in the following sentences —

(a) The *youth* of Bengal are fond of study

(b) If you are called as a *witness*, you must not bear false *witness*



(c) There was a *time* when *Time* seemed to me an *Eternity*

(d) I have had the good *fortune* not to suffer from the *fullnesses* of *Fortune*

Distinguish between the meaning of *English* and *the English*. We can say 'an Italian', can we also say 'an English'?

149 'I *shall* probably come home straight but if I go round, it *shall* delay me very little'

Explain the force of *shall* in both instances. Might *will* be substituted for *shall* in either? Praise it

150 Give instances of the *Direct*, the *Indirect*, and the three *Intermediate* forms of Narration. Turn the following passage into the *Indirect* form —

"In the evening I have my game of whist, which I never miss, I am surprised that you do not play, with your skill as I know at games of that kind. You should play, learn. As it is you have little to amuse you, and now is the time to acquaint yourself with a means of enjoyment which will be a solace to you when you are grown too old for less gentle diversions."

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## I.—INDEX OF SUBJECTS

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